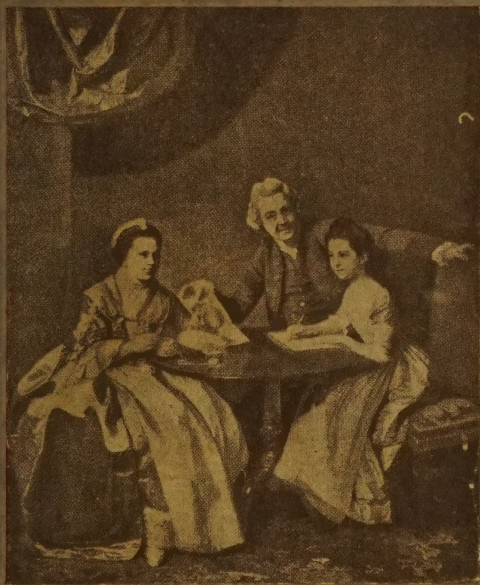


BRITISH ARTISTS

BARTOLOZZI
ZOFFANY AND
KAUFFMAN



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BRITISH ARTISTS

BARTOLOZZI
ZOFFANY
AND
KAUFFMAN

Edited by S. C. KAINES SMITH, M.A.

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*The volumes at present arranged comprise the following,
here given in (approximately) chronological order.*

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| I. The XVI. Century Painters.
With a note on the influence of Holbein. | XVI. Kauffman, Bartolozzi,
and Zoffany. With a
note on Foreign Mem-
bers of the Royal
Academy in 1768. |
| II. Cornelius Johnson and
Jamesone. | XVII. Downman and Dance. |
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a note on the work of Van
Dyck in England. | XVIII. Hoppner. |
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Farington. | XXIII. Morland and Ibbetson. |
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a note on the Norwich
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on American painting in
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Stanfield. With a note
on the Newcastle group. |
| | XXXIV. Turner. |
| | XXXV. Alfred Stevens. |
| | XXXVI. Watts. |

OTHERS IN PREPARATION.



In the possession of

SCENE FROM THE CLANDESTINE MARRIAGE

The Garrick Club

JOHAN ZOFFANY

BRITISH ARTISTS

EDITED BY

S. C. KAINES SMITH, M.A.

BARTOLOZZI ZOFFANY & KAUFFMAN

WITH OTHER FOREIGN MEMBERS OF
THE ROYAL ACADEMY, 1768-1792

By

C. H. S. JOHN



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FOREWORD.

THE task undertaken by the author of this book and carried out, I think, to a successful conclusion, cannot have been an easy one.

The Royal Academy has been attacked from many angles, and one of the principal charges brought against it has always been that of narrowness. The term "academic" has almost become a term of abuse, yet there can hardly have been anything that the English artist of the mid-eighteenth century needed more than academic training. The horizon of the apprentice working under a master trained in a hidebound tradition, was limited to such knowledge as his teacher had been able to accumulate in the bare practise of his craft, and only the insatiable curiosity of genius had any chance of extending that horizon. In individual cases, it had been possible for a man, generally after spending the most enthusiastic years of his life in pure drudgery in order to accumulate the necessary funds, to visit Italy, and to study as a free-lance in foreign galleries. It is remarkable how much was achieved in this haphazard fashion, and the names of Wilson and Reynolds occur to us at once as examples of the development of genius by this method.

To the vast majority of would-be students of art, however, such avenues were definitely closed, and the immense mass of mediocre craftsmanship which was expended upon portrait painting in the first half of the eighteenth century is sufficient evidence of the inevitable parochialism in art which was the result of this limitation.

When the Royal Academy was founded it could never have been intended to be regarded, either by

artists or by the public, as an organisation for the holding of a "Summer show." It was definitely a teaching institution, and as a teaching institution it had to base its qualifications for membership not only so much upon outstanding excellence in actual production, as upon experience in the practice, and knowledge of the history, of painting. Consequently, it was inevitable that a body of men whose business it was, as members of the Royal Academy, to impart the knowledge of painting to a nation singularly deprived by history and geographical position, of contact with the outside world, should include in its number a good many whose traditions were not so narrow as those of the nation they were destined to instruct. The generous hand of welcome extended to foreigners in the formation of the Royal Academy is sufficient evidence that the founders and organisers fully realised the nature of the need that the Academy was designed to meet, and Sir Joshua Reynolds' repudiation of the imputation of the lack of patriotism brought against him upon the ground of his having favoured foreign artists in the elections, distinguishes him as one who had genuinely at heart the educational aim of the body of which he was the first President.

It is true, as Mr. John points out, that supposing all the foreign members of the Academy to have been excluded, it would have been very difficult, at the time, to fill their places by artists of British birth. The fact of the matter is, that the first half of the eighteenth century was, apart from the very few great names, singularly destitute of anything approaching genius.

It was, of course, profoundly unfortunate that the scheme for the formation of such an institute was delayed too long for it to include the great Hogarth; but, on the other hand, there can be little doubt that even Hogarth, with his tremendous vitality, and his sincere devotion to the higher principles of his craft, would have been a retarding

rather than a progressive influence, for he was not in any sense a "new" man, but rather represents the culmination of the old tradition of personal apprenticeship and individually transmitted craft.

From another point of view, it is perhaps unfortunate that the names of many of those foreign members of the Royal Academy must be associated with an inferior exemplification of the principles which they were intended to teach, but very often the bad painter is a good master, and vice versa.

Probably Fuseli was every bit as useful in a purely practical way to the development of British art on the side of draughtmanship, as Sir Joshua himself was upon the theoretical and historical side. One rather trembles to think what would have been the destiny of, say, a Lawrence apprenticed to a Reynolds, or indeed wholly instructed by a Reynolds, even in the atmosphere of the Academy School, and while I must admit that personally I cannot share Mr. John's admiration for the work of de Loutherbourg, at the same time it is perfectly true that such an example as he afforded of versatile skill, must have been, in itself, an incentive to students to know their craft thoroughly.

It is perhaps a rather depressing reflection that in its institution the Academy showed far more catholic spirit than that which obtains in matters relating to art in the present day. Not only did it admit foreigners because they could be useful to art, but it also admitted women on equal terms with men, a practice to which a return is only now being made after a long interval of indiscriminate exclusion.

The artists, good, bad and indifferent, an account of whose work is set out in these pages, were invited to join the official body founded for the purpose of the education of the nation's potential artists, because it seemed to those who had a genuine enthusiasm for the widening of the basis upon which the student might found his practice, that they

could contribute not only to the needs of the artist, but also to the needs of the time as a whole.

It was an age of great adventures in illustration and in reproduction, and therefore there was room for engravers in various processes, there was room for draughtsmen of bold and simple, and perhaps sometimes exaggerated, methods, as well as for the acknowledged heads of the major art of painting in oil.

Those whose names are familiar to us as the outstanding masters of the eighteenth century could not have carried out, unaided, the task of rearing a new generation of painters, and mercifully they were aware of the fact. It is due to the institution of the Royal Academy on such eminently commonsense lines, that the eighteenth century masters avoided the trap of producing a host of second-rate imitators of themselves. Any study of eighteenth-century portrait painting makes it clear at once that it was not an age of imitation. This is due to the rather paradoxical fact that a good many of the original members of the Royal Academy were not worthy of imitation, although they were worth using as instructors in the craft to be used for original expression by those who learnt from them the lessons which their own national traditions could not teach them.

S. C. K. S.

PREFACE.

My grateful acknowledgment for their kindness in permitting the reproduction of pictures is due to H.M. the King, the Earl Spencer, The Hon. Frederic Wallop, the Trustees of the National Gallery, the Lords Commissioners of the Admiralty, and the Committee of the Garrick Club; and also to Sir Robert Witt, Dr. G. C. Williamson, and the Proprietors of "The Connoisseur" for the use of negatives and prints; while for their courtesy in allowing me access to works in their collections I wish to express my thanks to the Duke of Buccleuch, Lord Queenborough, Capt. The Hon. Gerald Portman, the Assistant Registrar General, and the Committee of the Garrick Club.

Acknowledgment of my indebtedness to the numerous books and periodicals referred to in the text and bibliographies is not possible, but I feel that the use that I have made of the monumental work on Zoffany by Lady Victoria Manners and Dr. G. C. Williamson, particularly in the biographical details given in their book alone, must not pass unrecorded.

Finally I wish to express my gratitude to Professor Tancred Borenius for his sympathetic help in reading the proofs, and my cordial appreciation of the editorial indulgence and assistance of Mr. Kaines Smith.

C. H. S. JOHN.

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CHAPTER I.

INTRODUCTION.

IN reading a list of the Members and Associates of the Royal Academy during the first few years of its existence, one cannot but be struck by the considerable proportion of foreigners included. Of the thirty-six original Members named in the "Instrument" no less than seven, or roughly twenty per cent., were of alien birth. Zoffany was added early in 1769, and during Sir Joshua's presidency there were elected ten more Academicians or Associates from other countries.

This may at first occasion surprise, for among these artists we find none to equal in stature the giants of our native school, then rising into prominence, no talent that could challenge the genius of a Gainsborough, a Reynolds, or a Wilson. But our giants, if unassailable, were few, and our pygmies many, and it would not be an easy task to make a list of twelve excluded native painters of the day whose talents would justify our indignation at the election of a dozen foreigners in their stead.* Nor need we cry out at the inclusion of the latter

* For the ineligibility of Romney the Academy cannot be blamed.

when we observe among those Englishmen who were elected such artists as Charles Catton, Edward Edwards, John Gwynne, George James, Jeremiah Meyer, Edward Penny, William Tyler, Samuel Wale, Joseph Whitton, and Richard Yeo. Genius is rare in any land, and if its possession were the essential qualification for election to Academies of Art the roll of members would nowhere and at no time have been large. How large the roll of our own Academy would have been under such a condition from its inception up to the present day is a problem the consideration of which cannot fail to have a humbling effect upon our pride.

That the inclusion of so many foreigners occasioned a certain amount of jealousy among British artists is perhaps not altogether surprising, although instances of racial prejudice were not many. But the breadth of mind that characterized the attitude of Sir Joshua in this, as in other, matters, was by no means shared by all his confrères, and there can be no doubt that it was largely due to his liberality and freedom from bias that the hospitality of the Academy was so widely extended to continental artists. Reynolds' views were admirably expressed by him in his reply to Chambers' opposition to the election of Bonomi as Professor of Perspective, the objection being to a "foreigner"—"as though no Englishman could be found

capable of filling a Professor's Chair." To this Sir Joshua replied "our R.A., with great propriety, makes no distinction between natives and foreigners; it is not our business to examine where a genius was born before he be admitted into our society; it is sufficient that the candidate has merit." . . . "Though this aversion to a foreigner may be justly suspected to lurk in the bosoms of our R.A.'s, yet it is kept under and uttered only in a whisper. I take, therefore, credit to myself that the Academy has not been basely disgraced by any act founded upon an open avowal of such illiberal opinions."

Nor was the attitude of the layman entirely free from racial feeling. Society was composed of two classes of people—those whose faces were resolutely turned towards Italy, and those who with equal firmness faced the other way. The former class included all the dilettanti of the day, and in fact practically all who professed the slightest interest in the arts. The education of every cultured person of the upper classes was deemed incomplete without the inclusion of the "grand tour" through Florence, Rome, and Venice, and the slight acquaintance with the masterpieces of art that the traveller gained upon no matter how brief a visit to those cities, was sufficient to confirm him in the established belief in the overwhelming superiority of Italian painting, especially

that of the seventeenth century. After Michelangelo and Raphael it was Giulio Romano, Guido Reni, Maratti, and such-like followers of a decadent tradition who were most admired, and to the articles of this faith were now added the pseudo-classic doctrines of Winckelmann.

Of the second class no better type can be found than Fanny Burney's Captain Mirvan. The bluff and hearty soldier, hating the French and all things foreign, gross in his manners and humour to the point of brutality, is a not very excessive exaggeration of a large section of people even in good society who would no doubt have heartily opposed the welcoming of foreign artists to our shores had they taken sufficient interest in art to be aware of what was going on.

But between these two types, the latter somewhat extreme, there existed a small number of more original minds who, possessing a great deal of Captain Mirvan's sturdy independence, were yet not insensible to the artistic activities of the time, and had the courage to hold and express opinions of their own. Such were "Peter Pindar" (Dr. Wolcot), and "Anthony Pasquin" (John Williams), whose amusing Odes, and Memoirs of the Royal Academicians, contain respectively much trenchant wit. Unhappily neither of these was a very capable critic, and it is more for amusement than for instruction that we

turn to their writings. Both give frequent indications that they were by no means over-partial to contemporary foreigners, and scattered through their and other criticisms of the time we find many a gibe at the latter's expense.

It is of interest to observe that practically every branch of painting was represented with varying degrees of success by the artists who are the subjects of this book. In portraiture the name of Zoffany finds a worthy place, a *genre* practised also by Angelica Kauffman and John Francis Rigaud. Of landscape there were four exponents—Zuccarelli, de Louthembourg, Zucchi, and Dall; of marine painting two—de Louthembourg, who followed not unworthily the more dramatic phases of the Dutch tradition, and Dominic Serres, almost the last exponent of its more precise and phlegmatic manifestations. A place among animal painters may be accorded to de Louthembourg in virtue of the excellently rendered cattle in his landscapes. In historical and religious painting none of these artists can be said to have achieved distinction. Rigaud aspired in vain to fame in this realm, and Fuseli wasted his whole career in a still more futile attempt to do what was beyond his powers, while the occasional efforts in this direction of Zoffany, de Louthembourg, and Angelica Kauffman do not call for mention. *Genre*

was practised by Zoffany alone, and but rarely by him, while still life had no exponent, unless again the accessories so admirably depicted in Zoffany's works entitle him to consideration in that domain. Finally, passing from scene-painting, represented by de Louthembourg and Dall, we turn to mural decoration, and to the consideration of this branch of art, which included among its followers no less than five of the artists under discussion, a few moments must now be devoted.

Angelica Kauffman, Cipriani, Zucchi (who had been brought to England for the purpose by the brothers Adam), Rebecca, and Rigaud all practised in varying degrees this class of painting, a branch of artistic activity in which this country had ever since the sixteenth century been singularly deficient, and it is significant that had it not been for them the art would have had but scanty and inadequate representation among the Members and Associates of the Royal Academy. The incursions of Reynolds, West, Hamilton, and other contemporary English artists into this field were only occasional, and it was to the production of easel pictures that the majority of our painters were devoted.

It would of course be idle to contend that any of the five produced decorative works of supreme merit. They followed a dying

tradition, and the infusion into its blood of Winckelmann's pseudo-classic elixir did not long defer its inevitable demise. Yet it must be owned that there was much in the classical formula that harmonised as nothing else could have done with the architecture of the day, that Græco-Roman revival which was as much influenced by the German archæologist's teaching as were the sculpture of Canova and the painting of David. Whatever we may think of eighteenth-century pseudo-classicism, we must admit that it was expressive of the culture of the time, and we must not forget that it was manifested equally in every branch of art. Thus, when judging the decorative painting and sculpture of the period, it is important to remember that these were, as should always be the case, subordinate to architecture. Decorative art at the present time has but few opportunities, and it may be that this, far from being the misfortune that artists commonly feel it to be, is in reality a blessing. So far we have not evolved, at any rate in England or in Southern Europe, although in Sweden and Denmark a more personal style does seem to be forming itself, an architecture that is expressive of modern needs and aspirations in the way in which certain manifestations in painting and sculpture seem to be the logical outcome of the thought and culture

of the hour. Consequently there are few if any buildings in which decorative paintings truly expressive of modern feeling could find a suitable setting. To decorate a classic or gothic structure with such works would be to commit an anachronism, and the result could only be discord.

By the adoption of the same formula as that employed by the sister arts of architecture and sculpture, the mural painters of the eighteenth century in England did at least achieve that harmony of design which is the first condition of decoration, and the close collaboration of architect, painter, and sculptor resulted in a unity without which such work, however good may be each individual part, is doomed to failure.

At Harewood House we have an excellent example of such collaboration among architects, artists, and craftsmen. The house was built in 1760, the architects being the Yorkshireman John Carr, and Robert Adam. The former would seem to have taken credit for more than was his due, but the master mind was undoubtedly that of his more famous confrère. A description of the whole house would be out of place in this book, but a brief mention of two of the rooms will be sufficient to illustrate our point. In the Great Gallery not only did Adam design the architectural ornament—the ceiling is by Rose after him—but he also designed much

of the furniture, which was executed by Chippendale, who did a considerable amount of work for the house, and who also carved in wood the valances of the curtain boxes, which, painted deep blue to match the curtains, are easily mistaken for fabric. The ovals above the windows are by Angelica Kauffman. In the Music Room the medallions in the Adam ceiling are by this artist, while upon the walls are framed landscapes by Zucchi. It is interesting to observe that the unity of the scheme of decoration is carried to the point of relating the design of the carpet to that of the ceiling.

In all the houses designed by the Adams this harmonious understanding between the architect and decorators is one of the most striking features, and largely accounts for the charm of their interiors. Whether the subjects of the paintings are chosen from classical mythology, or are simply allegorical, or illustrate some masterpiece of literature, such as a play of Shakespeare, the treatment is always in keeping with the setting, with the result that even poor or indifferent work pleases by this if by nothing else.

Finally it should be pointed out that of the five foreign Foundation Members in the painters' and engravers' section of the Royal Academy, four—Bartolozzi, Cipriani, Angelica Kauffman, and Zuccarelli had made

a name before coming to this country, and the same is true of de Louthembourg, Rigaud, and Zucchi, elected later. Nor was our English Academy alone in honouring several of these artists, who included members of the Academies of Venice, Rome, Bologna, Parma, Paris, and Stockholm. The inclusion of Fuseli among the elect of the Accademia di San Luca at Rome will remind us however not to attach undue importance to such tributes ; it is in the last resort by his talent as an artist and his skill as a craftsman that a painter must be judged, and not by the accumulation of honours.

The excellent craftsmanship and sound orthodoxy in the matter of tradition of the foreign members were perhaps the best qualification and the principal reason for their inclusion in an institution of which one of the chief aims was to supply the need of a school of art. It was in fact the urgent want of a teaching institution that brought the Academy into being. This need had long been felt ; as much as a century before Evelyn in his *Sculptura* had made suggestions for such a body on lines very similar to those ultimately followed. Nothing had come of this, and it was not until the eighteenth century that any attempts were made to provide for the training of artists. Of such essays several were made, but previous to the formation of the Royal Academy none had

any lasting success. Kneller's school came to an end with his death, and Thornhill's academy likewise failed to survive its founder, but gave way in its turn to the school of art in St. Martin's Lane, instituted largely by the efforts of his son-in-law Hogarth. This, although it flourished for some thirty years, existed chiefly as a school for the study of the nude, and did not provide for other branches. The Dilettanti Society next brought forward a more comprehensive scheme for "a public academy for the improvement of painting, sculpture, and architecture," which was to have "a certain number of professors," and which should elect "thirteen painters, three sculptors, one chaser, two engravers, and two architects, in all twenty-one, for the purposes aforesaid," but the plan came to nothing, as did another projected in 1755. Finally the Duke of Richmond tried to meet the case by throwing open to artists and students his gallery at Whitehall, with Cipriani in charge of the drawing section, and Wilton of the modelling, but this again lasted only a short time.

In most of these attempts, which failed from want of money, to solve the problem of art instruction in London, the crying need was evidently felt to be an all-embracing scheme that would afford opportunity to artists to study every branch of their art in an ordered and coherent way. English

artists had not been brought up in age-long traditions, in the gradual evolution of which they had a natural and logical place. The primitive tradition was long since dead and forgotten, in portraiture alone did one survive—that of Van Dyck, and even that seemed technically at a low ebb. A native school was now at last coming into being, but its authority was not yet won. English artists had to work out their own salvation—what help they got from the past was from the chance study of such collections of old masters as might be opened to them in England, or from a period of study in Italy.

The Royal Academy aimed at remedying this state of affairs as far as possible. The scheme of study was made as systematic and as wide as could be, not confining itself to antique and life classes, but endeavouring to embrace all branches of art. In the matter of tradition, however, it was only by the inclusion among the “visitors” of artists who were steeped in the methods of the “old masters,” and were moreover masters of the practice, as well as the theory, of their trade, that the existing situation could be bettered. It is not surprising therefore that so many foreigners, most of them trained in Italy, and many of them of established reputation before they came to this country, should have been elected. That their technical ability was one of the chief reasons

for their inclusion is in the highest degree probable, and it is hardly to be disputed that their election on this ground alone, at a time when technical insufficiency was the outstanding fault of so many English artists, would in itself have been sufficient to justify the honour paid them.

CHAPTER II.

ZOFFANY: I. LIFE.

THE reputation that Johann Zoffany enjoyed in his day was considerable, and the subsequent comparative neglect of his work on the part of the public, if not of the connoisseur, is an interesting example of the fickleness of fashion. The esteem and popularity that were his in middle life already showed signs of abatement as his age increased and his powers declined, and a short time after his death his work was largely forgotten, chiefly, no doubt, because the majority of his pictures were in private collections. Recently, however, interest in his talent has revived, and his many admirable qualities are once more receiving the attention and appreciation which are undoubtedly their due.

The original form of his name is a matter of uncertainty. Upon first coming to this country he seems to have been called 'Zauffely,' a form that in two or three years was modified to 'Zaffanii,' or 'Zaffanij,' which changed again to 'Zoffanij,' the spelling used upon his gravestone, and in its turn gave place finally to the purely anglicized version 'Zoffany.' This last however was not universally adopted,

since we sometimes find the earlier variations still in use after the artist's death.

Both the place and the date of Zoffany's birth are also up to the present open to question. Traditionally it was at Ratisbon in 1733 that he was born, but there is reason to believe that his birth occurred not at Ratisbon but at Frankfort-on-Main in 1735. This is based upon the evidence of a report in the Public Record Office of a lawsuit, and being the only documentary evidence available, has the best claim to acceptance. Yet in favour of the earlier tradition may be cited a story related by Farington in his recently published diary. "Zoffany was painting his picture of the *Tribune* at Florence when the Emperor Joseph came into the room. Tresham [R.A.] was present. Zoffany proceeded with his work as not knowing the Emperor, who asked him what countryman He was, Zoffany replied an *Englishman*,—Where was you born,—at Ratisbon answered Zoffany, but I am an *Englishman* because in that country I found protection and encouragement—The next morning the Grand Duke sent for Zoffany, and engaged him to paint whole lengths of the Imperial family large as the life—ordered a table to be kept for him and dresses to be made up for his taste for each figure to be painted."

Zoffany's father is reputed to have been a

Bohemian Jew who, having abandoned his occupation of cabinet-maker at Prague, moved to Ratisbon, where he became Court Architect to the Prince of Thurn and Taxis. Johann, to whom is ascribed that idleness at school and preference for the pencil to the pen which is customarily related of the youth of most artists by their biographers, was early withdrawn from the uncongenial atmosphere of books and placed in the atelier of Michael Speer, a religious and historical painter who had been in Italy a pupil of Solimena. In view of Zoffany's subsequent bent it is important to recall that Speer was at this time gaining a reputation as a painter of "furniture pieces," and it was not long before Johann, not yet twelve years old, was allowed to assist his master in the painting of some of the accessories in his pictures.

In this atelier the boy remained for a little over a year, at the expiration of which period he ran away from home, assisted by a considerable sum of money stolen from his father. He went first to Vienna, and from there proceeded slowly to Rome, where he earned his living by copying in the galleries. After some ten to twelve years' work in this way he returned to Germany, and settling at Coblenz is said to have set up as a portrait and historical painter. There he married his first wife, of whose small fortune he did

not scruple to make use. Meeting however with but little success in this town, and attracted no doubt by stories of the lavish patronage of the wealthy English, he decided to come to London, where he arrived in 1758 or 1759, provided with about a hundred pounds, chiefly of his wife's money.

Unfortunately for the artist, the success for which he had hoped was not at once forthcoming, and commissions for portraits were difficult if not impossible to obtain. To make matters worse domestic troubles and disagreement increased as the painter's prospects darkened, until finally his wife, taking possession of the relics of her fortune, returned to Germany. Zoffany, reduced very nearly to penury, at last found employment with Stephen Rimbault, a famous clock-maker, to whom the artist was recommended by an Italian named Bellodi, who was employed by Rimbault, and in whose house Zoffany had been half-starving in an attic. The humble employment now afforded the painter, namely the decoration of the clock-faces of Rimbault's noted "twelve-tuned Dutchmen," however humiliating to a man in whose character modesty seems to have played no very great part, was to be the means of obtaining him a position which, though but little more distinguished than that offered by Rimbault, was destined in its turn to lead to a connection which laid the

foundation of Zoffany's fame in England. Benjamin Wilson, a portrait-painter of small merit, who nevertheless found a considerable number of people who desired him to perpetuate their faces, if not their bodies, the delineation of which was beyond the artist's power unaided, one day saw and admired some of Zoffany's clock-faces, charmingly decorated with figures. Struck by the talent displayed, Wilson made enquiries, and offered Zoffany the post of assistant, his work being chiefly, we are told, the providing of bodies and draperies for Wilson's faces, at a salary of forty pounds a year. That this subordinate position must have been galling to such a man as Zoffany there can be little doubt, and we can well believe that Wilson had no difficulty in imposing his condition of secrecy.

Exactly how it was that at this time Zoffany became acquainted with Garrick it is impossible to state with certainty. There are some five different accounts, ranging from an alleged previous acquaintanceship between Zoffany and Mrs. Garrick, to the detection by Garrick of a superior hand in Wilson's picture of the actor and Mrs. Bellamy as Romeo and Juliet. However the friendship began, it led very soon to Zoffany's setting up for himself as portrait-painter and delineator of theatrical subjects, encouraged by Garrick and the numerous

actors with whom the artist now came in contact. Severing his connection with both Wilson and Rimbault, he joined the St. Martin's Lane Academy, no doubt for the purpose of working from the living model, and became a member of the Society of Artists, then but recently formed, and at the exhibition of 1762 showed the picture of Garrick as *The Farmer returned from London*. This work, now in the collection of the Earl of Durham at Lambton Castle, was a great success, and was described by Walpole as "better than Hogarth's." It was followed by a companion work representing Garrick and Mrs. Cibber in the same play, exhibited 1763. With these excellent paintings Zoffany began that long series of theatrical subjects that form so important a part of his *œuvre*.

From now on his reputation grew, and commissions for portraits were no longer lacking. His rising fortunes soon permitted of a change of residence, and in 1764 we find him moving to the Great Piazza, Covent Garden, again removing to Lincoln's Inn Fields in the following year. In 1769 Zoffany was elected an Academician, and with this honour we may consider him firmly established in the estimation both of the public and of his fellow artists. His reputation was still further enhanced by the success of his picture of *David Garrick as Abel*

Drugger in Ben Jonson's play of 'The Alchymist,' which was shown at the Royal Academy in 1770. The success of this admirable work was unqualified, and it was undoubtedly one of the outstanding works of the year. Mary Moser, writing to Fuseli in Rome, says of it: "Zoffany [is] superior to everybody."

In 1772 Zoffany, who had been disappointed at the failure of a projected voyage to the South Pacific with Captain Cook, whom he had painted, as well as his family, seems, after ten years of unbroken success in England, to have become restless and anxious to resume his travels, and obtained from the Queen a commission to paint a picture of the Tribune at Florence, during the execution of which he was to be allowed the sum of three hundred pounds per annum. About the end of that year accordingly, or at the beginning of the following, he set out under circumstances which, if they are to be believed, do not say much either for his morality or his sense of honour. Unknown to Zoffany there embarked upon the ship upon which he sailed to Italy a young girl of fourteen, Mary Thomas, who only made her presence known to him after the boat had started. This unfortunate child, who had been seduced by him, was upon landing in Italy placed by her lover with people who would look after her during her confinement ;

and at the age of fifteen she gave birth to a son. As the result of enquiries Zoffany now opportunely obtained news of the death of his first wife in Germany, and made what amends he could to the girl he had wronged by marrying her. Moreover, her education, which had been much neglected, was now the object of her husband's attention, and so intelligent was the use she made of the instruction she received that it was not long before she was fitted to take her place in the best Italian society. Now occurred, however, a tragic event. At the age of sixteen months their baby boy died as the result of falling downstairs. The shock to Zoffany, who was devoted to his son, was one from which he is said never to have recovered. Whether in consequence of this, or of too unremitting labour at his picture of the Tribune, in which, one can well believe, grief at his bereavement may have caused him to seek a refuge from his thoughts, it was not long before the artist had a paralytic stroke, causing him to lose for a time the use both of his limbs and of his senses. From this, happily, he entirely recovered.

Of the *Tribuna*, at which he worked so long, many amusing stories are told. The artist, who called himself "the Queen's Painter," a title to which he had no right, and whose high opinion of himself seems to have led to a somewhat overbearing if not

arrogant attitude, did not hesitate to subordinate everybody's convenience to his own. In the Tribune he caused a complete rearrangement of everything to take place, not only changing the position of some of the pictures, but ordering statues and carpets to be transferred from the other rooms. It was the great ambition of English society at Florence to be included in the large number of people with whose portraits the picture was filled, and as the penalty for offending the artist was to lose one's place in the favoured band, the greatest care was taken by everyone to keep in Zoffany's good books, either in the hope of being put in, or from fear of being scraped out if already included.

At Parma and Bologna, which cities Zoffany first visited after leaving Florence, the highest honours were done to the artist, who was made a member of the Academies of both towns. At Parma, where he was acclaimed as "greater than Correggio," he left behind an interesting keepsake in the form of a picture, now in the gallery of that city, representing a concert of strolling minstrels.

Zoffany now made his way north to Vienna. Here he completed the picture of the Emperor Joseph begun in Florence, to which reference has already been made. "This splendid work," a note to the Farington Diary states, "the best Zoffany

known to us, is, or was, in the Royal Gallery, Vienna, where we saw it in 1910. It shows the Archduke Leopold of Tuscany and his wife, Maria Ludovica, daughter of Charles III. of Spain, and their eight children. The figures are admirably grouped, and the dresses beautifully painted. In the same gallery we found the artist's charming, if somewhat rigidly constructed, group of *Four Children of the Empress Maria Theresa.*" In Vienna Zoffany was made a Baron of the Holy Roman Empire, a title which seems to have given him considerable gratification, and of which he attempted unsuccessfully to make use in England. As he had not the king's permission to do so his assumption of nobility was very unpopular, and he dropped the title of Baron and styled himself "Sir John Zoffany" instead. Mrs. Papendieck says that he received the royal permission to use this designation, and he seems to have taken his passage for India in that name; but Mrs. Papendieck is not sufficiently reliable a chronicler for us to be sure of this.

From Vienna Zoffany made his way to Germany, returning thence to England, where he was back in 1779, after an absence of about seven years. Naturally he did not receive the income of three hundred pounds a year that had been agreed upon for his *Tribuna*, since he had spent so much time

away from Florence upon his own affairs. Mrs. Papendieck says that, dropping his claim to this, he actually received less than a thousand pounds.

Upon their return to England Zoffany and his wife re married according to English law, and Zoffany at once resumed his place in the artistic world of London, and during the ensuing four years produced many important works. Yet, notwithstanding the number of his commissions, his income seems at this time, as at previous periods of his career, to have proved inadequate. He was extravagant, fond of good society, a lover of music, and a lavish entertainer, giving frequent concerts to the *beau monde* of London. He had moreover two establishments to keep up, having taken a house at Stroud-on-the-Green, as well as one in town in Albemarle Street. The consequent depletion of his resources, and possibly also that restlessness and desire to travel of which his life gives so many evidences, led to his seeking fresh worlds to conquer, and in 1783 he set sail upon the journey to India that was to produce so many interesting works, of both artistic and historical value. Of these the best known by reason of the mezzotints after those by Earlom, are *The Cock Match*, painted at Lucknow, 1786, *The Tiger Hunt*, and *The Embassy of Hyderbeck to Calcutta*. No trace of the two latter pictures can be found

(probably they were destroyed in the Mutiny), but of the three original versions of *The Cock Match* two are still in existence, one in the possession of the Marquis of Tweeddale, and the other, known as the Ashwick version, in the collection of Colonel Strachey. Earlom's plate was scraped from the former. The third version went down with the ship that was bringing it home from India.

Besides such works as these, valuable as records of the life and incidents that Zoffany witnessed in India, he painted many important groups and single portraits of leading people, both English functionaries and Indian Princes, which apart from their artistic merit are of the greatest worth historically. While in India Zoffany painted also one of his rare religious pictures, a *Last Supper*, as an altar-piece for St. John's Church, Calcutta. That the artist, sociable as he undoubtedly was by temperament, could be resentful and even vindictive if offended has already been seen in relation to his picture of the Tribune. The Calcutta altar-piece presents us with another instance of this characteristic. On this occasion, however, Zoffany went far beyond the mere obliteration or omission of an offending figure, and following the example of a greater artist than he, did not hesitate to introduce into the picture in the character of Judas Iscariot a certain Mr. Paull, who,

having behaved in a way objectionable to Zoffany, had already been caricatured by the latter in an indecent fresco which with others of a kind Sir Robert Montgomery caused to be effaced in 1858. The head of Christ in this altar-piece is reputed to have been painted from a Greek priest, Father Parthenio, and the Apostles were likewise portraits of people well-known in the town.

After an absence of some six or seven years Zoffany set sail once more for England, where, after an adventurous and tragic voyage, he arrived in 1790. The ship upon which he travelled was wrecked in the Indian ocean, the passengers and crew having to take to the boats. That in which Zoffany was ran short of provisions, entailing dreadful suffering and privation upon its occupants. To such straits were they reduced that finally one of the sailors, who, brought to *extremis* by his sufferings, either succumbed to his weakness or was put out of his misery by the rest, was devoured by his companions. If this ghastly story is to be credited, though the authority of Mrs. Papendieck, to whom we owe it, is not unimpeachable, we can well believe that lady when she tells us that after this experience Zoffany was never gay again, and that it was followed by a second paralytic stroke.

The artist upon his return to England does not seem to have regained quite the position of his earlier years in this country. Though

his works were sometimes well received, criticism was more frequent and more severe, and it must be admitted that this was not altogether without justification. His output was now of unequal merit, although he still produced some works that hold their own with his earlier achievements. The uncertainty of his later work may have been the result of his alleged second stroke ; it cannot be attributed to age, since even if we take the earlier date of his birth to be correct, the artist was not more than fifty-eight upon his return from India. He continued to exhibit at the Royal Academy till 1800, after which year his name is absent from the catalogues. That his activities, artistic or otherwise, continued beyond that time is however shown by the fact that in 1804 he was named for the second time for the Council of the Royal Academy, but being abroad was unable to sit. Where Zoffany went upon this journey is not known, nor the length of his absence. His death took place in 1810, at the age of seventy-five or seventy-seven. He was buried in Kew churchyard.

CHAPTER III.

ZOFFANY: II. WORK.

THE marked individuality of Zoffany's work, preserving as it does with very little modification the same characteristics throughout his career, does not prevent us from discerning in his art the influence of more than one of his contemporaries, as well as his indebtedness to great masters of the past. But his personal inclination would seem to have received a definite bent very early in his career, and notwithstanding the shortness of his apprenticeship, and his tender age at the time, it would appear not unlikely that the direction in which his talent was later to find expression was largely determined by the influence of his first master, Michael Speer. The period he spent in the atelier of this artist was not long, it is true—a little over a year—yet in this time Zoffany not only learnt the rudiments of his craft, but progressed so rapidly that before long, we are told, he was helping to paint the drapery in his master's pictures. It is likely that the predilection for rich stuffs and materials and accessories in general that we observe as so characteristic in Zoffany's work had its origin in the studio of Speer. It was in the very domain

in which the latter made a name that his pupil came later to excel, and it is far from improbable that the child's mind, at this impressionable age, received a bent that was permanent.

Of Zoffany's twelve years in Italy we know little beyond the fact that he spent his time in copying in the galleries and earned his bread by selling the copies. That he did not lack patronage would seem to be supported by the statement that, introduced by a certain Cardinal, he was received as a guest into the Convento dei Buon' Fratelli. Exactly what pictures he copied, or what has become of his replicas, is not known, but we may safely assume that it must have been chiefly to the reproduction of the Italian masters that his labours were devoted. Yet, strangely enough under the circumstances, there is little of Italian influence in his own work, except perhaps in his few not very successful religious pictures. His artistic ancestry is Dutch, and both in method and feeling his *œuvre* inevitably invites comparison with that of the seventeenth-century painters of Holland. He approached his work in the same way, in the same attitude of mind, objectively, concretely. He concerned himself with material things, leaving abstractions severely alone, only in the rarest instances allowing an atmosphere of poetry or romance to invade his matter-of-fact

world. It was this objectivity, probably, which prejudiced Walpole against him, and though we feel the critic of Strawberry Hill to have been somewhat unjust, as well as by no means the most capable of judges, we are able to understand his attitude up to a point. Of the *Tribuna* he says: "Zoffany is delightful in his real way, and introduces the furniture of a room with great propriety; but his talent is neither for rooms simply, nor portraits. He makes wretched portraits when he is serious. His talent is to draw scenes in comedy, and there he beats the Flemish painters in their own way of detail."

Again, writing of the Royal Academy exhibition of 1775 Walpole observes: "We do not beat Titian or Guido yet. Zoffani has sent over a wretched 'Holy Family.' What is he doing? Does he return, or go to Russia as they say? He is the Hogarth of Dutch painting, but, no more than Hogarth, can shine out of his own way. He might have drawn the 'Holy Family' well, if he had seen them *in statu quo*."

Walpole, in seeking as he does to limit Zoffany's talent to the painting of *genre* in the style of a more refined Ostade, less offensive to Walpole's fastidious taste than the Dutchman, only shows his own limitations as a critic. But in the last sentence quoted we feel that he has hit the nail on

the head. Zoffany painted well what he had before him, or what he had but recently seen. In the theatrical pictures, in which, with the exception of the Glasgow *Minuet*, his imagination is most in evidence, we have not inventions, but reproductions of scenes actually and recently witnessed, painted by the help of studies done upon the spot in the theatre itself. There was nothing of the *improvisatore* about him ; he reacted artistically to material facts, not dreams, and when he rendered emotions it was in a sense at second-hand. In this, and chiefly in this, he shows himself inferior to Hogarth, to whom as a craftsman he was in some respects superior. That Hogarth influenced him is evident, not only in the theatrical pictures, but in the " conversation pieces," which also owe much to the Englishman's inspiration. This influence is very strongly marked in such a picture as that in the collection of the Earl of Yarborough, a scene from the first act of Bickerstaff's *Love in a Village*. Here the setting is thoroughly Hogarthian. The darkened background, in which a picture takes the place of a window, the vivacity of the faces, the very subject of the picture upon the wall—*The Judgment of Solomon*—are all in the manner of the English satirist, though the " movement " is far inferior. In *Speculation* at the Garrick Club the same influence is strongly seen, and other instances

are numerous. Besides the internal evidence of the esteem in which Hogarth was held by Zoffany, a further indication is given in the large collection of sketches and prints by that master which Zoffany possessed.

Of the influence of another English painter upon Zoffany's work we find only occasional traces. No portrait-painter working in England at that time could be entirely indifferent to the spectacle of Sir Joshua's dominating position, and if Zoffany made a few not unsuccessful efforts to emulate the manner of his English confrère it is only what we might expect. That he did so in his imposing portrait of Miss Farren, the actress, in the collection of Sir Alan Seton-Steuart, at Touch, is hardly to be disputed. The pose, the treatment of the drapery, the feeling for grandeur and almost too great dignity, all recall unmistakably Sir Joshua's style, and strike a widely different note from Zoffany's own more simple straightforward way of approaching his subject. Good though this picture is, we can hardly endorse the opinion of it expressed by Prince Frederick Duleep Singh, who calls it his *chef-d'œuvre*. But compared with Lawrence's delicious and spontaneous portrait of her, how dull and pompous this picture of Miss Farren is !

Of Zoffany's connection with Benjamin

Wilson we can perhaps discern some indications in his earlier work. The stiffness which is a fault of Zoffany's first productions in this country, and from which his late work is not invariably free, is also, and in a much greater degree, a feature of Wilson's figures. But we know that Wilson did not always paint these himself, confining his attention to the heads and employing assistance in the provision of bodies and draperies, a practice that even Sir Joshua did not disdain. That figures thus tacked on should have been lacking in freedom is not surprising, and whosoever task it was to co-operate in this piece-work, it is obvious that the restrictions imposed by this method of procedure must have had a severely cramping effect. It is not impossible that this experience may have produced in Zoffany that rigidity which we remark in many of his earlier pictures, and that the deadening influence of his work for Wilson was one that he did not immediately throw off. On the other hand we must not forget that the artist had not as yet found himself. His art was not yet fully mature, and his efforts up to that time had been to a large extent experimental. In Rome he had existed as a copyist ; his attempts to gauge the popular taste and to achieve success as a portrait-painter in Coblenz had failed, as had his initial efforts in England ; his decoration of clock-faces was in the nature

of pot-boiling, and his collaboration with Wilson was in a large measure a surrender of his artistic freedom. That at the immediate conclusion of this adventurous and unfortunate period of his career his style was still immature is only what we might expect. But this immaturity shows itself not so much in any uncertainty of outlook as in lack of ease and naturalness in his poses, and an immobility in his figures that is rarely found in his later work. His attitude towards his subject is the same throughout his career, and such instances of poetic sentiment as crop up in his *œuvre* are sporadic in their appearance, and not confined to any one period.

Another English painter who seems to have been influenced by Zoffany, and who may in his time have made some impression upon the latter, was John Hamilton Mortimer, an artist of considerable talent with whom Zoffany is said to have collaborated more than once. Mortimer's *King John* at the Garrick Club is palpably in the manner of Zoffany, both in the excellent painting of the costumes, and in the flesh tints and quality of pigment. It is stated that Zoffany, Mortimer, and Richard Wilson collaborated in two pictures, Wilson contributing the landscape background, Mortimer painting in the figures undraped, and Zoffany clothing them.

Perhaps the most interesting influence of



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MR. AND MRS. PALMER AND DAUGHTER

JOHAN ZOFFANY

which Zoffany's work seems to give evidence is that of Chardin. There is no record of Zoffany having made a special study of the work of the great Frenchman, yet so strong is the analogy between some of Zoffany's pictures and those of Chardin that it is difficult to believe that the former was indifferent to the work of this artist. *The Lapidaries* at Windsor, the portrait group of *Mr. and Mrs. Palmer and Daughter*, in the collection of The Hon. Frederic Wallop, and the picture of Garrick and Mrs. Cibber in *The Farmer's Return*, exhibited at the Society of Artists in 1763, are instances of this. In the first the absence of chiaroscuro, the ineffectiveness of which was criticised by Walpole, renders it inferior to Chardin, but the painting of the accessories, the lighting, and the quality of paint, are all in his manner, while in the second picture one need only transform the three figures into those of peasants to produce a work that might almost be from the Frenchman's studio. It is significant, too, that in the work of Henry Walton, Zoffany's pupil, the same influence is strongly felt, and one concludes that the connecting link between Walton and Chardin was Zoffany. This very interesting painter, who merited a wider fame than was accorded him either in his lifetime, or for nearly a century after, has of recent years attracted considerable attention. Such facts as are

known of him will be found in an article in "The Connoisseur" for November, 1909 (p. 139). Of Zoffany's two other pupils Philip Wickstead and George Huddersford, the first was of no importance, and of the second we know nothing but the name. Zoffany is stated also to have helped Richard Wilson's pupil, William Hodges, with his figures. His influence was, however, by no means confined to his pupils, but is discernible in the work of several of his contemporaries, especially in the theatrical subjects of de Wild, and in the paintings of Arthur Devis, Senior, Charles Philips, and Clint.

As a master of his craft Zoffany is deserving of our highest praise. His pictures have lasted admirably, and are many of them as fresh to-day as when they left the artist's studio. It is unfortunate that his example was not followed by Sir Joshua and other members of the English school, whose experimentalism and haphazard methods sometimes had such disastrous results. Zoffany's efficiency in this respect was indeed quite outstanding at this time in England, a period when craftsmanship had fallen sadly into decay, and when the acquirement of the more solid items of a painter's equipment was far from the rule.

The surface quality of his paint is excellent; he seems to have worked with a fluent yet not over-loaded brush, easily and without

fumbling : there are no signs of tentative or muddled work. His pigment has a enamel-like quality that is perhaps sometimes too uniformly free from roughness to avoid a certain monotony, yet his brush-work could be swift and bold at times, as in his little portrait of Gainsborough at the National Gallery, and his touch full of sparkle and crispness, as in the Garrick Club *Clandestine Marriage*. His colour is rich and pleasing, and he possessed a keen sense of values. This latter quality, which we feel he must have acquired at least in part by study of the Dutch masters of the previous century, enables him to be very effective in paintings in which colour plays but a small part, such as the picture of *David Ross as Hamlet*, at the Garrick Club. Less successful in this respect, as well as having a certain falseness in its dramatic appeal, is the *Venice Preserved* in the same collection. Perhaps the too smooth surface of these unrelieved masses of light and shade produces in the beholder a sensation that is antagonistic to the tragic subject, which seems to demand a rougher handling.

Zoffany's composition is unequal. In his groups of only a few figures it is often very good ; in his more populous productions it is sometimes weak. In the picture last named, the placing of the figures is very effective, and the leading lines, drawing the eye diagonally

upward from right to left to the dagger, would be admirable were it not for the too melodramatic treatment and lighting. In many of the conversation pieces, especially in those in which the figures are gathered beneath a clump of trees in the manner that Zoffany repeated so often, the group is well built up and held together; in others, principally those containing a considerable number of figures, the composition is straggling, occasionally so much so as to suggest that it has been left to chance. The *Family Group* bequeathed to the National Gallery in 1922 by Mr. William Asch is an excellent example of the former type of composition and one that displays the artist's good and bad qualities. The craftsmanship is admirable and the picture has lasted splendidly. The rendering of the different stuffs is remarkable, and we note particularly the shot-silk skirt of the old lady, with its lustre of steel and old-rose. The colours are rich and harmonious, the light and shade bold and effective. The group as a whole is well built up, and forms a low pyramid, the apex of which is the head of the central male figure in the plum-coloured coat. Yet the figures taken individually do not escape a certain stiffness. They are "posed"; they take no interest in each other; they have no thought or occupation in common; even the small infant standing on a chair attracts only

the smallest amount of notice ; each person, though in the group, is occupied with his or her own thoughts, and apart from mere proximity might have no connection with the rest. This is a common weakness of Zoffany's ; he seldom, in compositions of several figures, succeeds in putting his people in psychological relationship with each other.

An example of Zoffany's straggling and insufficiently thought out composition is his *Life School of the Royal Academy*, now at Burlington House, a striking picture in many ways, but how ineffective in its scattered arrangement when compared with the sweeping curve of Hogarth's *Life Class at St. Martin's Lane*, which hangs upon the opposite wall. In other works, such as the *Tribuna*, the *Townley Collection*, or the *Sharp Family*, the canvas is over-crowded to an extreme. Yet Zoffany could and often did compose with an economy of both figures and accessories that was admirable, as in the group of *Suetonius Grant Heatly and Sister, with Pipe-Bearer and Indian Servant*, where the simplicity of the background, an almost plain wall, and the placing of the well-posed figures is very effective and restful.

As a portraits painter Zoffany was sincere and faithful to his sitters. He had considerable powers of characterization, and if his insight into the psychology of his sitters was not such as to place him in the front rank of

portraitists, there are among his pictures not a few that show us little power of penetration. As a rule his men have more character than his women, yet among his female portraits are some of great power, of which we may mention the picture of *Mrs. Oswald of Auchincruive*, a painting remarkable not only for its wonderful power of characterisation, but for its brilliant painting, striking composition and effective chiaroscuro.

A word must be said of Zoffany's rare incursions into the realm of pure *genre*. Reference has already been made to the picture of Peter Dollond and his assistant, called *The Lapidaries*. The wonderful realism of this work, with its fidelity to objective facts, its brilliant painting of both figures and accessories, and its successful rendering of the effect of interior lighting, is very convincing, and must be considered one of the most remarkable achievements of the artist, recalling the work both of Chardin and of the Dutch *genre* painters of the seventeenth century.

No less Dutch is *The Porter and the Hare*, exhibited in 1769, and like the former picture the object of Walpole's approval. There are two versions of this work, one in America, and the other in the collection of Colonel Baskerville. More Flemish than Dutch in conception is the spirited *Concert of Strolling Players*, painted by the artist for



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THE LAPIDARIES
(PORTRAIT OF PETER DOLLOND AND HIS ASSISTANT)

JOHAN ZOFFANY

the gallery at Parma. In this the figures fill the whole canvas, but so entirely does the design depend on the relationship of these figures to each other—the composition has in fact no other elements—that there is no feeling of overcrowding. The artist's undoubted success with this class of picture makes us feel that to some extent Walpole's estimation of his talent was not far from the mark, and regret that the rival claims of portraiture should have left so little time for works of this nature.

The quality in which Zoffany is lacking, and which, had he possessed it, would certainly have raised him to a place among the greatest of his time, is that of imagination. His art was material in aim, and had but rarely any room for poetry or abstraction. Too wise and too sincere a painter to be led astray by the yearnings for "High Art" which were the bane of the period, Zoffany was right to see and to paint things simply and straightforwardly, leaving the "grand style" to his contemporaries; yet he went perhaps a little too far to the other extreme. Sensitive though he was to the objective appearance of things and people, unconcerned with any subjective significance, he nevertheless missed the poetry that exists even in the just perception of tonal values or relationships of form and line, a poetry that with a Vermeer transforms and beautifies the most common

place and matter-of-fact subjects. It is the absence of this magic that is perhaps the greatest lack in Zoffany's art.

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CHAPTER IV.

ANGELICA KAUFFMAN : I. LIFE.

IN the history of painting there are to be found few artists whose personal charm and romantic story have appealed so strongly to the susceptibilities of a sentimental public as was the case with Angelica Kauffman. She was petted, flattered, and fêted from her earliest years to the end of her career, her biography has been written many times and in several languages, her life has been the subject of two well-known novels, and round her in fact has been woven such a garment of romance as has perhaps tended somewhat to obscure the question of her artistic merit.

Born on October 30th, 1740, at Coire in the Grisons, she was the daughter of John Joseph Kauffman, a Swiss decorative artist whose employment, chiefly the painting of church interiors, caused them to lead a somewhat nomadic existence. Angelica, who when little more than an infant showed unusual precocity and made remarkable drawings with chalk upon the floor, received her earliest instruction from her father, under whose tuition she made such progress that at the age of eight she was already making successful portraits of children, and at eleven painted the likeness of the Bishop of

Como, Nevroni Cappucino, as well as those of other notabilities. In 1754, their wanderings having brought them to Milan, Angelica attended a local art school, dressed, it is related, as a boy, since it was not then customary for girls to be admitted as art students. Her sex was however not long undiscovered, when a great deal was made of the child and her precocity, and she received commissions, among others, from the Duke and Duchess of Modena.

After the death of her mother at this town, Angelica and her father returned to Coire, only to resume after a brief interval their wanderings through their native land and northern Italy, Angelica executing large numbers of portraits of leading nobles and ecclesiastics. In Florence, 1762, they became acquainted with the Abbé Winckelmann, whose portrait Angelica painted, and whose influence upon her future style was to be so great. Italy, and particularly Rome, where the following year Angelica renewed her friendship with Winckelmann, was by now profoundly under the sway of the German archæologist, whose teachings led to that pseudo-classic movement which, the consequence largely of a miscomprehension of Græco-Roman sculpture, and an appreciation not of its best, but, as we now realise, of its more decadent examples, had such a deadening effect upon

all forms of art at the end of the eighteenth and the beginning of the nineteenth centuries. This pseudo-classic style Angelica henceforth adopted.

Both in Florence and Rome she had no small success with the English visitors, who not only greatly admired her work but paid her well for it, in contrast to the more discriminating but also far less lavish Italians, who, less impressed by her talent; gave her but few commissions and paid very little for them. From Rome the Kauffmans went to Bologna and Venice, Angelica being everywhere made much of, for the Italians, though somewhat cold towards her art, were by no means indifferent to personal charms. An accomplished linguist, speaking Italian as perfectly as German, and with a good knowledge of French and English, a capable singer, equal, according to Winckelmann, to "our best virtuosi," she was possessed also of no little physical beauty and personal attraction, qualities which undoubtedly led to her being received, especially by the opposite sex, for whom throughout her life she had great fascination, with a certain amount of indulgence for her qualities as an artist.

At Venice she became the friend of Lady Wentworth, the wife of the English Ambassador, and it was at this lady's invitation that the artist came in 1766 to London, where from

the beginning her success was assured. Angelica first took four rooms at Suffolk Street, Charing Cross, at two guineas a week, but on being joined by her father the following year moved to the fashionable locality of Golden Square. Upon her arrival in London the artist lost no time in making herself known, the first work that she exhibited being a portrait of Garrick, shown in Moreng's rooms in Maiden Lane. Under the ægis of Lady Wentworth, who presented her at Court and introduced her to the best society, Angelica soon found herself accepted everywhere as a great painter, and commissions were literally showered upon her by distinguished people, including the Royal Family. Farington states that she made about fourteen thousand pounds while she resided in England.

Of her friendship with Sir Joshua much has been said. That he was kindly disposed to her is shown by numerous attentions and acts of kindness, and in his note-book are frequent references to "Miss Angelica," or "Miss Angel." But there is little to support belief in the sentimental attraction that certain biographers have made so much of. In 1766 he painted her portrait, and she in turn painted his in 1769. Whether or not Sir Joshua is to be ranked among the aspirants for her favour, or she for his, it is certain that she did not lack admirers.

Fuseli, for love of whom poor Mary Moser languished in vain, was in his turn the victim of an unrequited affection for Angelica, and Nathaniel Dance was a second rejected suitor. In 1767 a more successful rival came along, and by his plausibility and audacity succeeded in winning the artist's hand if not her heart. This gentleman, who claimed to be a Swedish noble and called himself Count Frederick de Horn, lived in the most lavish style, and seems to have made a great impression on Angelica, so much so that when he proposed marriage he was accepted. He asked her at first to keep the engagement secret, not even telling her father, and explaining that he wished to await the arrival of his papers. This strange request was shortly followed by a still more remarkable story to the effect that the Swedish Minister in England had been ordered to arrest him and send him back to Sweden on a charge of conspiring to dethrone the king of that country, a charge which de Horn declared had been falsely manufactured by his enemies. His only hope he declared was in his immediately marrying Angelica, whose influence with the English Court would then be strong enough to save him. Angelica agreed to this, and the wedding took place secretly at St. James's Church, Piccadilly, on November 22, 1767. The father of the bride was now informed, and not unnaturally

suspecting de Horn's credentials put the gentleman through a cross-examination, the results of which were highly unsatisfactory. De Horn then attempted to persuade his wife to go away with him, and upon her refusing had recourse to threats. Finally, through his lawyer, he offered a deed of separation for five hundred pounds, having, it should be added, already received a considerable sum from Angelica to help him discharge his debts. The Kauffmans' solicitors now succeeded in unveiling a good deal of the impostor's past history, and besides the successive frauds that he had perpetrated by the adoption of false titles, they elicited the important fact that he had married a widow in Germany two years previously. Notwithstanding this, Angelica, who dreaded the exposure of this story—already her marriage with de Horn was being discussed all over London—preferred to sign the deed of separation and to pay the impostor three hundred pounds, upon receipt of which he left the town. Twelve years later she heard of his death.

At the foundation of the Royal Academy in 1768, Angelica was made one of the original members, her name, no doubt owing largely to Sir Joshua, being included in the "Instrument" presented to George III. From the opening exhibition in 1769 she was a lavish contributor, and showed no less

than eighty-two pictures between 1769 and 1797.

Upon the removal of the Academy to its rooms in Somerset House Angelica took part in the decoration of the new quarters, painting four ovals for the ceiling of the Council Room, representing allegorical figures of Composition, Invention, Design and Colouring. These are now in the ceiling of the Entrance Hall of Burlington House.

In 1773, when the scheme to decorate St. Paul's was proposed, she was among those selected to execute paintings, the others being Reynolds, West, Dance, Barry, and Cipriani. The plan however came to nothing.

Two years after learning of the death of de Horn, Angelica married Antonio Zucchi, a man fifteen years older than herself, but whom, if she did not love, she could at any rate respect. Both were decorative painters, both were largely employed by the brothers Adam in their houses, work in which the two artists at times collaborated, and both were connected with the Royal Academy—Angelica as an Academician and Zucchi as an Associate. They thus had many bonds in common, and this, combined, it has been suggested, with the wish of Angelica's father to see her safely married before he died, may have been the primary factor in bringing the union about. Shortly after, accompanied by the old man, they left England, and after

revisiting Switzerland went for a time to Venice. Here Angelica was presented to the Grand Duke Paul, and sold a picture to the Duchess. Her father died early in 1782, and Angelica and her husband then settled in Rome, where for some fifteen years she continued to receive a large number of commissions, chiefly from English and German visitors, still sending works to the Royal Academy. Her husband died in 1795, and from 1797, the last date at which she exhibited in London, she painted very little up to her death on November 5, 1807. She was buried with the greatest honour in the Church of St. Andrea delle Fratte, two of her pictures being carried in the procession, which included Canova, who had charge of the funeral, the entire Academy of St. Luke, and in fact all the artists in Rome, besides many nobles and other important people. A year later her bust was placed in the Pantheon.

CHAPTER V.

ANGELICA KAUFFMAN : II. WORK.

OWING to the fact that almost all of Angelica's decorative work, and the greater number, and the best, of her portraits, are in private houses and inaccessible to the public, it is chiefly in connection with the stipple engravings by Ryland, Burke, Bartolozzi and others after her designs that we think of her ; and the great popularity of these prints, both at the time of their publication and to-day, owing to the enthusiasm of collectors, has perhaps caused an undue importance to be attached to the branch of work represented by them. Yet it must not be forgotten that these engravings are by no means over-faithful in their interpretation of the original drawings and paintings, and while it is true that Angelica did undoubtedly pander to the taste of the time by turning out large numbers of watercolours in the style with which Bartolozzi and the rest have made us familiar, yet the majority of these were but slight and trivial productions whose *raison d'être* was, alas, principally commercial. While not excusing this, we must recognise that it is not upon such works alone that our estimate of the artist should be based, and if it is true that study of her

paintings, whether portraits or decorative pieces, will not reveal a genius of the first rank, yet we cannot avoid the conclusion that her reputation has suffered unduly by the prominence given to this one branch of her work, in which the method of reproduction, by its softness, lack of definition, and pretty colour, exaggerates the rather effeminate grace which was one of the painter's weaknesses.

When seen in the setting for which they were painted, usually the classic ornament of the brothers Adam, for whom so many of Angelica's panels were executed, her decorative works often have much charm, and have the great merit of harmonising with their architectural surroundings. She is especially successful in the decoration of small rooms, such as, for example, the octagonal drawing-room at 39 Berkeley Square, where the height of the ceiling from the floor is not enough to permit of any but very little panels being examined with comfort. In the central tondo the subject is *The Disarming of Cupid by the Nymph Euphrosyne*, while the smaller surrounding medallions represent a series of nymphs and cupids. The warm and glowing colour of these paintings, with their golden toned flesh and rosy draperies against a background of dull blues and greens, is rich and pleasing without being assertive; the figures are tolerably drawn though inade-

quately modelled, and the treatment is somewhat slight and sketchy. The central group is well composed and cleverly arranged to fill the circle, a shape with which Angelica was repeatedly successful in composition. The whole, though too slight and pretty, is kept in admirable relation to the size and decoration of the room.

A fine ceiling on a larger scale is that at the St. James's Club, Piccadilly, where the typical Adam dining-room is painted by Angelica. The central medallion represents Parnassus. Apollo with his lyre is seen on the summit of the mount, at the apex of a pyramid the base of which is filled by the figures of the Muses, gracefully posed upon the lower slopes. The hue of the sky, originally a soft blue, has become somewhat green from the colour of the varnish ; against it the form of Apollo, with his cloak of dull crimson, stands out not too strongly ; while against a background of dull ochres and terre-verte, representing the grass-clad mountain, the warm flesh tints and crimson, yellow or blue drapery of the Muses tell effectively, though without undue emphasis. There is no strong chiaroscuro, and the modelling of the forms is very slight. The colour-scheme is very characteristic, and the discretion displayed in the use of light and shade and the absence of strong accents shows the artist to have had due regard for the

principles of wall and ceiling decoration. In the ovals at each end of the ceiling these principles are somewhat violated by the darkness of the background, nearly black, causing the medallions to have almost the effect of blots. The compositions—two “Triumphs”—are otherwise pleasing, and the grouping of the figures and chariots in relation to the space is very good. These ovals are flanked on both sides by roundels containing mythological groups of two figures, pleasanter by reason of their lighter and softer tonality. In the four corners of the ceiling are medallions typifying the four continents, Europe being represented by Ceres and Pallas, Africa by a dusky princess with attendant Nubian and elephant, Asia by two turbaned and bejewelled figures symbolical of her wealth, and America by two noble Indians. The smaller medallions outside the central tondo and elsewhere on the ceiling are as usual in *grisaille*, and represent such classical devices as the lyre and pipes of Apollo, or the eagle of Zeus, relating to the subjects of the compositions. The execution of the ceiling is somewhat unequal, and the medallions are not all up to the standard of the middle one, which is in all respects the best. Sometimes the drawing lacks firmness and the modelling is empty, while the effeminate droop and flaccid line that in her less successful moments are among the

artist's faults are more than once discernible. As a whole, however, the ceiling must be considered an excellent piece of decoration.

At 22 Portman Square, in the reception room, are six oblong panels, three at each end of the room. Here the scale is larger still, in keeping with the great size of the room, and the treatment more definite and forcible. The subjects are from Shakespeare's plays, chiefly *King Lear*. The colour is frankly derived from the Venetians, and the landscape especially plainly aims at a Titianesque effect. In the panel in which we see Cordelia's corpse on a bier the figures are well placed and the masses of light and shade cleverly arranged, but the postures are exaggerated and stagey, and the men in several of the panels are rather effeminate. Moreover in several figures the heads are unaccountably small.

The four ovals that Angelica painted for Somerset House are now in the vestibule ceiling at Burlington House, and are important examples of the artist's decorative work. Each contains a single figure, personifying Composition, Invention, Design, and Colouring. The tonality in all is warm, but rather dull and subdued; the figures are well posed and adequately drawn; the conceptions are dignified and command our respect; yet the treatment is academic and unoriginal, and one longs for a touch of the

crispness and sparkle of a Tiepolo to infuse a little life into these rather sombre designs.

In her classical subjects the composition is often analogous to that of the Græco-Roman reliefs that under the ægis of Winckelmann she must have studied at Rome. Such are the Vienna *Death of Pallas*, and the *Zeuxis Composing the Picture of Juno*,* in which the figures are spread out from one side of the canvas to the other in two planes, sometimes posed as in a slow and stately dance, those in the second plane being lower in tone and less strongly modelled than those in front. The movement in such designs seems to be carried across the picture, an arrangement in which the artist is often very successful. A good example of this is Lord St. Oswald's *Angelica Kauffman between the Arts of Music and Painting*. *Music* holds Angelica's hand, while *Painting*, a very good figure on the right, points the way she should go. The artist, her head turned towards the former, explains to her that she must follow *Painting*, expressing this by the gesture of the right hand. The figures in Angelica's pictures are never unrelated to each other; either by look or gesture they are connected one with another and each with the whole, giving a unity which artists less skilful in composition, and especially such as scorn the classical tradition, too often fail to achieve.

See illustration facing p. 834.

It is observable that it is when Angelica treats her subject with the greatest classical severity that she is most successful. It is then only that she frees herself from the too graceful and sentimental prettiness that mars so much of her work, and turns so many of her heroes into effeminate and drooping mollicoddles. How much better is not the *Papirius and his Mother* at Amesbury Abbey with its austere and dignified simplicity, than the oft-repeated and invariably insipid *Rinaldo and Armida*, or the *Abelard and Heloïse* at the Hermitage, and similar inanities! In her religious subjects, or those chosen from post-classical literature, she is more frequently guilty of this empty gracefulness than in her classical themes, though some of the latter also show the same weakness. The colour in her decorative works is, as has been said, generally warm and harmonious, and is sometimes rich, avoiding, however, assertiveness. But she is occasionally guilty of a cruder and more unrestrained scheme. At South Kensington are two small ovals which are so highly coloured as to border on vulgarity; the hot glowing carmines of the flesh tints, the blue of the landscape distance, and the blue and yellow of the dresses contrast over-strongly with each other, and are all too vivid and intense. The emptiness of form of the figures, otherwise well drawn, is in keeping

with the shallowness of these two conceptions.

Angelica sometimes collaborated with her father, John Joseph Kauffman, and more often still with Zucchi, in her decorative work for the brothers Adam. Many houses in the Adelphi Terrace and in the neighbouring John Street and Adam Street were decorated by these artists, as well as houses in Berkeley, Grosvenor, and Portman Squares. A fairly complete list of these is given in Miss Gerard's "Angelica Kauffman," published in 1892, an interesting study of the artist's life, but somewhat indiscriminately enthusiastic in respect to her work.

As a portrait-painter Angelica had considerable popularity, especially with English people. Her achievement in this sphere is unequal; while she undeniably produced a good deal of very mediocre work, she executed also a number of thoroughly good portraits which hold their own well enough in the gallery of contemporary portraiture. After she came to England she seems to have modelled her style very largely upon that of Sir Joshua, and many of her paintings show his influence to a marked degree. A good example of this is her charming picture of *Lady Betty Foster* at Ickworth, one of her best feminine portraits, full of vivacity and grace. The fine portrait of *Margaret, Countess Lucan*, at Althorp, shows the artist



In the possession of

The Lord Spencer

MARGARET, COUNTESS LUCAN

A. KAUFFMAN

in a severer and more classical type of painting. The arrangement of masses is most effective, the diagonal lines of the composition, and the countercharge of light and dark make a really dignified and impressive design.

Angelica often painted herself, and represents herself as a person of no little attractiveness, with fair hair, blue eyes, and full and curving lips, rather broad of face and slim of body. The best of these self-portraits is that in the Uffizi, full of vitality and vivacity, and splendidly painted. It is perhaps the most living of all her portraits. Another *autoritratto* is in the National Portrait Gallery, a pleasing picture enough, with a characteristic colour-scheme of dull green and yellow and delicate flesh tints. The figure is gracefully posed, and though wanting the life and sparkle of the Uffizi portrait is far from unattractive in its gentle repose. The unity of the colour-scheme is helped by such touches as the echo of the green of the background in the hair, of which the luxuriant tresses, adorned with pearls, are somewhat elaborately arranged.

The harmony of colour displayed by this picture is very far from present in the portrait of *John Palmer*, the actor, in the same collection. In this very inferior work the crude red and blue of his Van Dyck costume are painfully out of tone with the dun-coloured background, and the figure seems

in fact to be painted in a different key from the rest of the picture.

Among Angelica's portraits of men one of the most dignified and striking is that of *Frederic, Fourth Earl of Bristol and Bishop of Derry*, in the collection of the Marquis of Bristol at Ickworth, a painting which evinces a high power of characterisation, and reveals much of that psychological insight which is the greatest quality of good portraiture. It must be admitted, however, that Angelica painted a number of portraits which do not rise above the mediocre in this respect.

To look for heroic qualities in Angelica's work would be to seek in vain. Essentially derivative and lacking in original force, her art possessed none of the rugged strength which has enabled genius in all ages to scale new heights and explore and conquer unknown lands. She was content to tread a road made smooth by many feet before her own, and it is in the success with which she accepted the limitations of her chosen path rather than in any attempt to widen its boundaries that her merit lies. Her most striking quality is not masculine vigour but feminine grace. She had, writes George Moore, "the good fortune to live in the great age, and though her work is individually feeble, it is stamped with the charm of the tradition out of which it grew and was

fashioned. Moreover, she was content to remain a woman in her art." In the last sentence we have the key to both her weakness and her strength.

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CHAPTER VI.

CIPRIANI: I. LIFE.

AMONG the foreign decorative artists working in England in the latter half of the eighteenth century Cipriani stands out as a leader and even as a pioneer of that group of pseudo-classical painters of whom he was the first to arrive in this country.

Born at Florence in 1727, he was by extraction a Pistoiese. At the Academy of Florence, where he was a fellow student of Bartolozzi, he studied under Ignatius Hugford, of whom mention will be made later, but it is to the instruction that he received from his second master, Antonio Domenico Gabbiani, that he is the more indebted. In 1750 he went for three years to Rome, where he became the friend of Sir William Chambers the architect, and Joseph Wilton the sculptor, with whom he came to England in 1755. Helped no doubt by the influence of Chambers he speedily found no lack of patronage, and was employed by various noblemen to decorate their houses, among them Lord Orford at Houghton, Lord Holland at the Albany, designed by Chambers, Lord Tilney, and the Duke of Richmond. Cipriani also executed part of a

ceiling at Buckingham Palace, and restored Verrio's paintings at Windsor, and Rubens' ceiling at Whitehall, the latter in 1788. For a short time he was in charge of the Duke of Richmond's School of Drawing at Privy Garden, Whitehall, a gratuitous but short-lived academy, providing for artists the opportunity of studying in the duke's gallery, and of working from the antique. Cipriani's friend Wilton was in charge of the School of Modelling.

When the Royal Academy came into being in 1768, Cipriani was among those named in the "Instrument," and it was he who designed the Diploma, which was engraved by Bartolozzi. His activities in connection with the new enterprise were evidently considerable, for in 1769 the members presented him with a silver cup in recognition of his services. Later, when the Academy moved into its apartments at Somerset House, Cipriani was again among the most active and the most generous in executing designs and paintings for the decoration of the building, collaborating especially with his friends, Chambers and Wilton, in many of the architectural details.

By his marriage in 1761 to an English lady, Cipriani had two sons and a daughter. Upon his death at Hammersmith in 1785 his friend, Bartolozzi, erected a monument

to his memory in Chelsea churchyard, where he is buried.

II. WORK

Notwithstanding the great number of drawings that Cipriani executed for Bartolozzi and others to reproduce in stipple in the style which he was one of the first to make popular in England, and by which he is chiefly known, it is as a decorative artist that he must primarily claim our attention. Not only did he execute decorative paintings for numerous houses and public buildings, but he designed all sorts of architectural details such as plaster-work, wood-work, stone-carving, handles for doors and furniture, which in their versatility and fertility of idea, and feeling for graceful line and form, entitle him to a high place as a designer. As a decorative painter this comprehension of architectural form and of the principles of ornament, coupled as it was with a lively inventive faculty, stood him in good stead. His panels, even the less successful of them, never fail to respect their surroundings, and when, as at Somerset House, the accompanying ornament is largely from his own design, an admirable degree of unity is obtained. Exactly how much of the carvings and plaster work of this building is from Cipriani's drawings it is difficult to say, but

it is certain that a very great part of the ornament was designed by him. Among such may be cited most of the carvings on the various fronts, the five masks in the courtyard over the arches of the vestibule, two masks in the north block, and the grotesques on three sides of the quadrangle. Some of these were carved by Nollekens. In the interior of the building much of the superb plaster-work on the ceilings is said to have been from Cipriani's designs, as well as some of the fireplaces, carved probably by Wilton.

Many of the paintings which Cipriani and his contemporaries executed for Somerset House are no longer *in situ*, those upon canvas having been removed by the Royal Academy to Burlington House. Most of Cipriani's, being painted apparently in oil upon the plaster, could not be disturbed, and remain in their original surroundings. Of these the most important are the four large oblongs in the coves of the ceiling of what was once the Library of the Royal Academy, the subjects being Allegory, Fable, Nature, and History. Fable and Nature are the best of these, the former being a particularly happy example of the charming *amoretti* which Cipriani painted so often and so successfully. In the centre is a rollicking infant on whose golden flesh a red cloak or drapery makes an effective note, while upon each side a band of equally attractive *putti*

disport themselves amidst the emblems of the gods, such as Minerva's owl, and the caduceus of Hermes. The figures are well drawn and adequately modelled, the design is well-balanced and full of spirit, the colour scheme is a harmony of warm browns and golden flesh colour, relieved by such touches as the red of a piece of drapery, or the grey and black of the owl. "Nature" is personified by a reclining female figure of no little sensuous charm, a chubby infant at her breast, and others playing on either side, while upon the ground are strewn the fruits of the earth. In "Allegory" we see Fame with a horn, the Gorgon's Head held by one of the *amorini* who again play the principal rôles, and the Sphinx, while Pegasus is seen in a corner. In the fourth panel History is depicted writing on the book of Truth, while Fame blows a trumpet near-by. It is regrettable that "Fable" has suffered badly from the candle of some workman. The central panel of this ceiling, no longer in place, was by Sir Joshua Reynolds, and represented "Theory."

Cipriani would seem to have used a good deal of bitumen in these works, and owing to this, and a certain amount of subsequent darkening, the general tone of the panels, which is the same in all four, is less in keeping with the light paint of the room than is the case with the paintings in the old Library

of the Royal Society, where the lighter and cooler tonality is more in harmony with its surroundings. The whole ceiling is from the brush of Cipriani. The centrepiece represents the Sun and Ruler of the Skies, a symbolical head with radiating beams with touches of warm colour which contrast pleasingly with the cool *grisaille* in which the rest of the ceiling is carried out. Twelve small roundels have for subject the signs of the zodiac. In the coves are four oblongs painted in imitation of bas-reliefs, depicting groups of *amoretti*. They are pleasingly composed and very tenderly modelled, and the illusion of relief is very successful.

Other decorative paintings by Cipriani the writer has been able to judge of only from reproductions, unless the ball-room ceiling at 22 Portman Square be by him, an attribution which seems improbable, although it is stated that Angelica Kauffman, Zucchi, and Cipriani all took part in decorating the house. To attribute it to Angelica is equally difficult, while the suggestion referred to in Frances Gerard's book upon this artist that it may be the work of Bonomi, the architect, seems too far-fetched to be worth consideration. The hot, sensuous colouring, with its crude and vulgar contrasts of rose and azure, its weak figure-drawing, and emptiness of form, make it in any case a very inferior work.

As a draughtsman Cipriani had much

talent. It is true that he executed a number of watercolours and tinted drawings the chief quality of which is an elegant vulgarity that pleased the taste of the day, and the emptiness of which was still more accentuated in the stipple engravings of Bartolozzi and others, who reproduced them in great quantities. While among such drawings there are some that are not without a certain charm, particularly those in which his *amorini* play the principal part, the majority can only be regarded as thoroughly meretricious in character. In the British Museum, on the other hand, are some excellent drawings. *A Libation*, a graceful drawing in pencil of a youth, is a careful study carried to a considerable degree of 'finish,' firmly drawn and tenderly modelled. Two captivating watercolours—ovals—of *amorini* are typical examples, full of gaiety and life. The pen and wash drawings are spirited, with a nervous suggestive line and effective light and shade. Some of these are very slight, as *The Fall of the Rebel Angels*, an excellent composition suitable for a ceiling decoration, and exemplifying the artist's powers as a designer. Some first-rate engravings after Cipriani's pen drawings were executed by Earlom, and there are some good reproductions of his work in the "Disegni Originali d'Eccellenti Pittori" published in Italy in 1793.

Notwithstanding Walpole's contempt for Cipriani, whom he calls "a flimsy scene-painter," we must recognise that he had decorative qualities of no little merit which entitle him, despite the trivial nature of much of his work, to a serious place among eighteenth-century mural painters. His artistic ancestry had its roots in the Roman school of the seventeenth century, and it is among those followers of the Carracci who devoted themselves primarily to decoration that we must seek his sources of inspiration. Of these Albani is undoubtedly the master whose influence is most strongly felt. Not only are his pseudo-classical subjects those of Cipriani, but the sensuous, artificial grace of his goddesses, and the roguish charm of his chubby *amorini*, as well as his elegant taste as a designer, are all to be recognised again in the work of his follower. In a ceiling painted by Cipriani for Busbridge Hall, but since removed, a *Birth of Venus*, the design is directly borrowed from Albani, but even without such instances the relationship is continually indicated in resemblances of style and sentiment. Cipriani's sound and skilful draughtsmanship he probably owed in no small measure to the instruction and example of Gabbiani, to whose style his drawings show considerable affinity.

It is, then, as a decorative painter that Cipriani must be judged. The triviality and

artificiality of much of his *œuvre* must be admitted, and he who seeks profundity of thought or loftiness of sentiment in his work will seek in vain. Yet to demand these qualities in the adornment of drawing-rooms and boudoirs, or even of ball-rooms and staircases, is perhaps to ask of decoration that which belongs more congruously to another sphere of art; their absence from the paintings of Cipriani does not at any rate detract from his powers as a designer, and these, combined with his skill as a draughtsman, and his efficiency as a master of his craft, entitle him to a worthy place among his contemporaries.

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CHAPTER VII.

BARTOLOZZI: I. LIFE.

THE inclusion, in a series of books dealing almost entirely with painters, of an engraver *pur et simple*, requires perhaps some justification ; for although Francesco Bartolozzi had studied painting in his youth, he very soon almost entirely abandoned the brush for the graver, and it is entirely upon his work in line and stipple that his reputation rests. But his art went so closely hand in hand with that of a number of painters, and affected so greatly the estimation in which they have been held, besides indirectly influencing, for the worse, it must be confessed, both public taste and the practice of artists, that a consideration of it is essential if we are to form a just estimate of those whose work he reproduced.

Bartolozzi was born at Florence in 1727. His father was a goldsmith who, though at first desiring his son to follow his own profession, upon perceiving the boy's bent for drawing and designing, sent him at the age of nearly thirteen to study at the Academy under Ignazio Hugford, an artist of English birth but of Italian training who, though probably an efficient teacher and

well known as a critic and collector, had little merit as a painter. Here he had as fellow student G. B. Cipriani, who became his life-long friend, and whom later he was to join in London.

After three years' study under Hugford, Bartolozzi went first to Rome, and then to Venice, where at the age of eighteen he entered on a six years' apprenticeship with Joseph Wagner, the engraver. For the first few months of this period he lived, it is said, with Zuccarelli. Under Wagner he became a thorough master of his craft, executing several important works, some of great size. At the end of this time he married Lucia Ferro, a Venetian girl of good family, and then revisited Rome, where their son Gaetano was born, and where he worked under the patronage of Cardinal Bottari, completing among other things a set of engravings of *The Life of St. Nilus*, after Domenichino, after which he returned to Venice. His reputation as an engraver was by this time wide-spread, and his patrons were many and important.

He now attracted the attention of Richard Dalton, Keeper of the King's Drawings and Medals, and previously Librarian to George III when Prince of Wales, and himself an engraver. After commissioning a set of engravings after Guercino's drawings, Dalton offered Bartolozzi a salary of three



British Museum

HERCULES AND OMPHALE

BARTOLOZZI, AFTER CIPRIANI

hundred pounds a year for work done for him, and also the position of Engraver to King George. In 1664, consequently, Bartolozzi, accompanied by a pupil, Vitalba, but without his wife and child, whom on account of the former's ill-health he had left in Italy, arrived in London, where he joined his friend, Cipriani, at Mr. Burgess's, Warwick Street, Golden Square. His first work in England was the set of line engravings commissioned by Dalton after Guercino's drawings at Windsor. In 1665 Bartolozzi joined the Incorporated Society of Artists, and three years later was made one of the Foundation Members of the Royal Academy, for which he engraved the Diploma, after Cipriani's design, the original drawing for which is now in the Diploma Gallery. His contributions to the first exhibition in 1769 were a crayon drawing of *Cupid and Psyche*, and his famous *Clytie*, engraved after Annibale Carracci for Boydell.

Up to this time Bartolozzi had confined himself to line-work, but now, freed from his obligations to Dalton, his contract with whom had come to an end in 1767, he began to turn his attention to the new stipple process of printing in colour. This new method, by which Le Blon's process of three-colour printing of mezzotints from three separate plates was superseded, was due chiefly to the enterprise of Ryland, who had learned the

technique from Jacques Philippe le Bas, and with the help of Seigneur had introduced it to London, where he opened a print shop at 159 Strand. From him Bartolozzi learnt the process, and collaborated with him in evolving a satisfactory method of producing coloured stipple engravings from a single plate, the differently tinted inks being applied to and blended upon the copper in one operation.

The process of stipple was a development of the "crayon" or "chalk" manner of engraving, a mode devised in order to reproduce the effect of drawing in chalk. This process, probably invented by Jean Charles François, may be briefly described. The plate is first covered with an etching ground, upon which the artist then works not only with various types of needles, some with several points, but also with other instruments such as the *mattoir*, or mace-head, provided with a butt-end covered with irregular spikes, and the *roulette*, giving a rough granulated line similar to that of the chalk pencil. The graver is also used if necessary after biting. In the stipple method the whole plate is "toned" by dots and small strokes, a large variety of tools being employed, including a curved graver not used in "crayon" engraving, and the resulting print, though lacking the depth and brilliance of mezzotint, is, like the latter,

dependent for its effect upon gradations of tone and not upon line. The new process was very much speedier than line-work, which fact rendered the production of plates, a much more lucrative undertaking than formerly, and Bartolozzi, fully aware of its commercial value, lost no time in devoting himself wholly to its exploitation. The British public, captivated by the "prettiness" of the new prints, and by their sentimental and over-graceful character, as well as pleased at their moderate price, became ready buyers, and in no time stipple became the rage.

Engravers of the old school, however, were not among its admirers. Strange, who had not forgiven Bartolozzi for having been made a Foundation Member of the Royal Academy, and who went to the length of accusing him of having been assisted by Cipriani in a painting of which there is no record, and which almost certainly never existed, an accusation which Bartolozzi ignored, was one of the severest critics. The younger men, however, took up the "dotted" manner in numbers, and many became Bartolozzi's pupils, including some who were already established engravers; and it is significant that even such leading mezzotinters as J. R. Smith produced several prints in stipple. It was the incompetence of many of these workers, numbers of whom

were amateurs, that called forth Strange's criticism. "From the nature of the operation," he said, "and the extreme facility with which it is executed, it has got into the hands of every boy, of every print-seller, in town, of every manufacturer of prints, however ignorant and unskilful." It would "depreciate the fine arts in general, glut the public, and vitiate the growing taste of the nation. The art is in itself extremely limited, admits of little variety, and is susceptible of no improvement." Prior to this Strange had criticised Bartolozzi as a line engraver by saying that he could produce nothing but Benefit Tickets.

Bartolozzi soon had as many commissions as, and more than, he could carry out, and there is no doubt that a very large number of prints left his atelier bearing his name which were almost wholly the work of his assistants. Moreover, the fatal ease with which he mastered this too facile process, and the indiscriminating taste of the public, which would buy anything, good or bad, provided it liked the subject, led to a considerable lowering of the artist's own standard; so that, although the best of the work bearing Bartolozzi's name was undoubtedly by him, yet we cannot ascribe all the poor or careless prints to his subordinates.

His disposition would seem to have been an easy-going one, and severity, even for

his own work, was not a feature of his character. He was generous to the poor and open-handed with his friends, living well and spending money freely. As an instance of his kindness may be mentioned the assistance which he gave to the widow and children of Ryland, one of whose plates, left unfinished at the time of the unfortunate man's execution, Bartolozzi completed for their benefit. In 1780 he moved to Fulham, where he entertained many of the dilettanti of the town. That he made, and kept, many friends is indisputable, and one feels that Mrs. Frankau's uncompromising condemnation of his character is based upon insufficient grounds, and even contradicted by facts. It was, she says, "that of a man who, without ambition, without desire for distinction, disregarding domestic ties, and ignoring alike the duties of a father and the privileges of a citizen, lived a life of animal ease, content to provide each day for each day's need, a man so featureless, so characterless, so insignificant, that he neither excited enmity, beyond the mild contempt of his apprentices, nor friendship, other than that of his countryman and fellow-exile, Cipriani."

It is true that Bartolozzi's treatment of his wife, whom, from the time he left Italy, he never saw again, is not easily to be understood or condoned. We are told that ill-health was the cause of her remaining behind,

and though this was a misfortune that neither of them could control, it is strange that the engraver should apparently have made no attempt, even upon a visit, ever to see his wife again. His duties as a father also he did undoubtedly neglect, until the arrival of his son, Gaetano, in England, attracted doubtless by rumours of his father's prosperity, compelled him to do something for the young man. He started him as a print-seller in Great Titchfield Street, under the name of "F. Bartolozzi & Co.," but Gaetano took more interest in music and musicians than in his business, and his extravagant expenditure led finally to the sale at Christie's of his entire stock-in-trade. Madam Vestris, who in the nineteenth century was renowned as a dancer, was the daughter of Gaetano, who married in 1795. There is, then, some justification Mrs. Frankau's strictures upon Bartolozzi for as a husband and father, but to describe him as a colourless nonentity, incapable of any but animal feelings, is obviously a great exaggeration. Apart from his domestic failings, which we do not excuse, there is nothing to be said against him, and it is certain that he was widely respected and had no lack of friends.

In 1802, at the invitation of the Prince Regent of Portugal, Bartolozzi went to Lisbon as the Director of the National

Academy, the post, involving a Knighthood and pension, having been offered him twice before. Here he remained till his death in 1815, when he was buried in the Chapel of Santa Isabel.

CHAPTER VIII.

BARTOLOZZI : II. WORK.

THE story of Bartolozzi's development as an artist is a sad one, for as his fortunes increased his merit as an engraver declined, and his financial gain was his artistic loss. It is not that his hand lost its cunning, since not infrequently amidst the stream of meretricious, catch-penny productions that poured from his studio like water from a tap, there appeared plates of real merit, showing a hand whose capacity, if misdirected, was yet undeniable. It was simply that the primrose path of popular success was so much easier than the stony track of hard work, and the demands of the public so little exacting, that a high standard was rendered commercially not only unnecessary but even disadvantageous, and Bartolozzi, whose lavish expenditure demanded a frequently replenished purse, preferred to sacrifice artistic probity to financial gain.

This question of artistic probity is one that it is essential to consider in any attempt to apprise the value of Bartolozzi's work. It is hardly necessary to point out that an

engraver who translates into print the work in a different medium of another artist, owes it to the latter to interpret that work as truthfully and as faithfully as possible. Bartolozzi's conscience in this matter seems to have been an elastic one, and his lack of fidelity was not confined to his treatment of the many inferior drawings by fourth-rate draughtsmen which he reproduced, or rather "improved upon." That he did indeed improve upon such is admitted. It was in fact accepted by the print-sellers that Bartolozzi would "put to rights" any mistakes in drawing in the designs of these incapable artists, and in such cases, when it was to the advantage of the latter that the final result should be better than anything of which they themselves were capable, we should not complain of the licence taken by the engraver. But when, in serious work like the set of "crayon" engravings after Holbein's drawings at Windsor, Bartolozzi lent himself, whether or not, as Tuer contends, at the instigation of Chamberlaine, who succeeded Dalton as Keeper of the King's Drawings and Medals, to the "improvement" of the originals, we feel that there is no excuse. In the "fancy subjects" turned out in such numbers by Bartolozzi and his assistants, such modifications were the rule, with the inevitable consequence of encouraging artists to work carelessly and putting a

premium upon inefficiency. Moreover, not only did the engraver make such changes as he thought expedient in the designs, but such faults of draughtsmanship and construction, such emptiness of form and inadequacy of modelling as did but too often escape correction, were apt to be lost sight of in the softly blended light and shade and pretty colours of the print. The absence of contours and the lack of definition rendered far too easy the avoidance of difficulties, and the art of leaving out what the artist was incapable of putting in was greatly encouraged. A great many capable artists, however, realising the profits to be made, did large numbers of drawings for reproduction in stipple, among whom Angelica Kauffman and Cipriani, with their pseudo-classical designs, Hamilton, whose child subjects are best known, and Wheatley, whose "Cries of London" are so popular, are the chief. That there is much grace and charm in the best of these engravings is undeniable, yet one cannot help feeling that those very qualities which Mrs. Frankau praises in Bartolozzi's stipples—"a certain sweetness or delicacy, a refinement and softness, which although it might easily become, as indeed it did become, monotonous, yet put his personal work beyond that of his competitors, and proved him an engraver of quite original talent and manner"—are the

very qualities that we should most mistrust, and that they were the factors which, by captivating the eye and disarming criticism, rendered so much bad work acceptable to the public taste.

Besides these "fancy subjects," which were used among other things for book illustration and even for designs for "Benefit Tickets"—hence Strange's gibe—Bartolozzi executed many serious stipple engravings after Reynolds, Romney, Hoppner, Raeburn, Lawrence, and other portrait-painters. Among the best of such reproductions is that of Hogarth's *Shrimp Girl*, which almost makes us forgive and forget such prints as the *Diana and Nymphs Bathing*, or *The Triumph of Beauty and Love*.

Occasionally, in some of the bigger plates, considerable use is made of the etched line in combination with stipple, but usually the whole plate is "dotted." Bartolozzi produced also a certain number of historical prints, the most important of which was *The Death of the Earl of Chatham* after John Singleton Copley, R.A. This very big plate took several years to finish, and was not of completed without difficulties, the work an incompetent assistant, Testolini, having to be effaced and done again. For this plate Bartolozzi was paid two thousand pounds, but complained that it was not really enough to pay for the time and labour involved.

It is by his stipples that Bartolozzi is best known, and it is no doubt by them that he will continue chiefly to be judged, if only by reason of their great numbers and their popularity with collectors; yet it is in his etchings and line engravings that his best work is to be found. A brief survey of the latter is therefore desirable. His early work with Wagner not unnaturally is lacking in the freedom that he attained as his art became more assured. Tuer attributes the first signs of this greater facility and breadth to the disgust which he felt at having to copy on plates of enormous size some of the "fabulous monstrosities of Giacomo Guarana," which caused him to work more boldly in order to finish the work the more quickly. His progress seems to have been rapid, and before he left Venice he was evidently a master of his craft and already had a considerable reputation. It was at this period that he came under the influence of Zucchi. Of his work in Rome after Domenichino and others mention has already been made. Before coming to England he collaborated with Giacomo Novay and Giovanni Ottaviani in a set of line engravings after Guercino's drawings, published in Rome by G. B. Piranesi in 1764, and we have seen that he did another such series after Guercino for Dalton upon his arrival in England. For Dalton also he produced his



British Museum

ZEUXIS COMPOSING THE PICTURE OF JUNO

BARTOLOZZI, AFTER KAUFFMAN

famous *Virgin and Child with the Little St. John*, usually called *The Silence*, after Annibale Carracci, and the *Sleeping Baby Boy*, after Elisabeta Sirani. After his contract with Dalton came to a close he executed several plates for Boydell, among which were the *Clytie* already referred to, and engravings after Sassoferato, Carlo Dolci (*Mater Dolorosa*), Luca Giordano (*Venus, Cupid, and Satyr*), and Zuccherò (*Mary, Queen of Scots*).

It is in such plates as these, especially in the Guercino series, the *Clytie*, and *The Silence*, that Bartolozzi's talent is most fully displayed. The delightful freedom of his line, its variety and careless ease, make these works a joy. Tuer refers with justice to the "masterly negligence with which some of his sweetest finishing is effected; the lines break, melt, become lost in irregular dots, which fade away. No engraver ever knew so well how much to do, and how much to leave undone." The use that Bartolozzi made of etching in these plates is very remarkable, the graver being often less in evidence than the needle.

Bartolozzi executed many drawings, chiefly of classical or fancy subjects. Most are in red or black chalk on white or tinted paper, some in pen and wash. Of these drawings, which often have great charm, we observe that the most successful are those that are

derived more or less directly from the work of Guercino. His pen and wash drawings are often very effective ; his use of wash is bold, and he does not fear strong accents and contrasts of light and shade. The outline is free and crisp, and we feel that it was the point, whether of pen, needle, or graver, that afforded the artist the most sympathetic medium. In his chalk drawings those which have the most charm are such as depend for their effect principally or entirely on line. Drawings which are carefully modelled and stippled are generally dull and uninspired, and it is significant that it is just such as these that show no signs of being derivative, as though the draughtsman required the inspiration of another's genius to stimulate his own talent.

In the Print Room at the British Museum is a large drawing of this latter type, in black chalk on dark grey paper, carefully executed and modelled with much cross-hatching, efficient in craftsmanship, but entirely lacking the freedom of his pen and wash, or of his etchings and line engravings. A drawing in sanguine of a female figure half reclining is equally uninteresting, and is moreover weak in drawing—e.g. the left leg, which is not foreshortened, is made much shorter than the right, which is. These may well have been studies from life.

Of Bartolozzi's work in oils one example alone appears to be known, a religious painting having for subject the sacrifice of Isaac. It is now in America, having been purchased by Mr. A. K. Richardson from Mr. Maurice Stephens of Cecil Court, London, for one hundred dollars. This picture, which is signed, is a sentimental work derived from the school of Bologna and the decadence of the end of the seventeenth century in Italy, and contains more than one feature which we recognise as characteristic of Bartolozzi's style, and which render its authenticity highly probable.

It was not, we feel, as an original artist that Bartolozzi was meant to shine. He was an interpreter, not a creator, and it is by his interpretive powers that he must be judged. The influence of his work upon the art of the day was considerable, and, as has already been said, mostly for the bad. By pandering to the sentimental and indiscriminating taste of an untutored public he further degraded that taste, while at the same time he lowered for artists the standard which they would otherwise have found necessary to maintain. It would not be fair to blame him for the fatal facility of a method which by its ease enabled numbers of incompetent tyros to obtain a certain superficial grasp of its technique, and to

produce many scores of inanities whose vapid prettiness yet found a ready sale. But for lowering the standard both of artistic production and of popular criticism by his lack of scruple in allowing to go from his studio inferior work that bore his name, and by his want of fidelity to the artists whose work he reproduced, he must be held responsible, and for these artistic crimes his technical brilliance will not be judged sufficient compensation.

Yet he had many clever and highly skilful pupils, whose efficiency must be accredited in no small measure to the competence of their instructor. Of these space forbids more than a brief mention of the most important.

Among his English pupils the chief were Petro Tomkins, the son of William Tomkins, a landscape painter; Cheeseman, Ogborn, and Thomas Burke, the latter Angelica Kauffman's favourite engraver. The first named collaborated in an edition of Thomson's *Seasons*, after William Hamilton. He opened a print shop at 97 Bond Street. Henry Bunbury, another pupil, was not himself an engraver; his chalk drawings were engraved by Bretherton and Dickinson. His sentimental designs are a typical example of the harmful influence of the Bartolozzi atelier upon the taste of the day.

Vitalba, an Italian who accompanied

Bartolozzi to England, was a fine line-engraver. Among his best plates were the *Cupid and Satyr*, after Carracci, *Spring and Summer*, after Lauri, and *Herodias with the Head of John the Baptist*, after L. Pisanelli.

Luigi Schiavonetti, another pupil who came from Italy in 1790, attained considerable fame as a stipple engraver, though he was equally good in line and etching. He did many plates of historical subjects, including a series of scenes from the latter days of Louis XVI, and de Louthembourg's *Landing of the British Troops in Egypt*.

Lastly, John Vendramini, an important and accomplished follower, took over Bartolozzi's print-selling establishment upon the latter's departure to Lisbon in 1802.

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CHAPTER IX.

ZUCCHI.

ANTONIO PIETRO ZUCCHI was born at Venice in 1726. He came of a family of artists, and received his first instruction under his father, Francesco, an engraver, and his uncle, Carlo Zucchi, a scene-painter, then becoming the pupil of Francesco Fontebasso and Jacopo Amigoni. As was the case with so many landscapists of the eighteenth century, he began as a painter of historical and religious subjects, as is witnessed by an altar-piece by him in the church of San Jacopo at Venice, but afterwards devoted himself to decorative landscape. In 1754 he made the acquaintance of Robert Adam, and joined him and Clérisseau on a sketching tour through Italy and Dalmatia.

In 1766, at the invitation of Adam, Zucchi came to England, where, with Angelica Kauffman and others he was employed in decorating many of the houses built by the English architect. As has been said. he often collaborated with Angelica in such work, and sometimes they would decorate a room together, she supplying the figure compositions and he the classical landscapes. One such instance has already been referred

to, that of Harewood House, where in the Music Room are paintings of harbour scenes by Zucchi of considerable beauty. The usual position for such works was over the doors or mantelpieces, an arrangement which was a survival of the once prevalent decoration of rooms with tapestry.

In 1770 Zucchi became an Associate of the Royal Academy, but he never attained full membership. His marriage with Angelica Kauffman in 1781, and his death in Rome in 1795, have already been recorded.

Farington tells us that Zucchi made about £8,000 while in England, also that Hamilton became his pupil in 1768, and remained with him some years. An interesting reference to Marat is also worth quoting. "At the Royal Academy Club I conversed with Bonomi and Hamilton relative to Marat. Bonomi said that Zucchi became acquainted with Marat at Old Slaughter's Coffee House, St. Martin's Lane, where many foreigners were accustomed to assemble. It was about the year 1767 or 68. Marat appeared to Bonomi at that time to be about thirty-three years of age." Zucchi had the highest opinion of the abilities of Marat, who continually suggested subjects for Zucchi's pictures.

Among the mansions where Zucchi worked were Harewood, Osterley, Caen Wood, now known as Ken Wood, Syon House, Luton House, and several houses in the Adelphi.

Zucchi's paintings follow undeviatingly the classical tradition. His subjects are chosen principally from mythology, and his landscapes are usually Italian scenes in which the ruins of antiquity and classical temples form an essential feature of the composition. While possessing no great originality, his works have real decorative qualities, and are by no means deserving of Edwards's description of them as "painted in a light and pleasant manner, but with no solid learning or power." It was in fact his capacity as a decorative painter that led to Robert Adam's invitation to him to come to England, and the architect's recognition of his merit in that sphere is well justified by such examples of his work as the writer has been able to learn of.

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CHAPTER X.

BIAGIO REBECCA.

OF the origin and ancestry of Biagio Rebecca we are almost completely ignorant. The date of his birth is stated to have been 1735, but the place is not known, although it is believed that he was born in Italy. Of his boyhood there is no record apart from a story to the effect that his first knowledge of painting was acquired by copying fruit, which he had stolen not so much from greed as from a love of art. What happened to the fruit, once immortalised, is not revealed, nor is it known what became of these early studies in still-life.

Rebecca entered the Royal Academy as a student in 1769, and began exhibiting in the following year. In 1771 he was elected an Associate, in which year he exhibited a *Hagar and Ishmael*, followed in 1772 by *A Sacrifice to Minerva*. The historical and mythological subjects and portraits with which he made his debut he soon abandoned, however, in favour of decorative work, and was much employed in the adornment of ceilings and staircases in large mansions, among which may be mentioned Windsor Castle. He succeeded chiefly in the execution

of imitations of bas-reliefs in *grisaille*, a decorative mode that was much in favour at the period. Four such paintings by this artist—lunettes—may be seen, if the verger is available to turn on the electric light, over the windows in the Chapel of Greenwich Hospital on the north side, the subjects being *The Lord's Supper*, *Our Saviour carried before Pilate*, *The Crucifixion*, and *The Resurrection*. Between the pilasters above the galleries are paintings in the same manner of the Apostles and Evangelists by Rebecca, after designs by West. These compositions, which show the artist to have been a competent craftsman, are carefully and efficiently executed, but are dull and academic in conception and treatment, as is generally the case in this type of work, the limitations of which are so cramping. Frequently the designs for such decoration, particularly in the case of friezes or borders, are taken directly from actual antique bas-reliefs, and even when this is not the case the primary aim would seem too often to be nothing higher than the successful illusion of carved stone.

Upon the installation of the Royal Academy at Somerset House, Rebecca was employed in the decoration of the Antique Room, where he executed in four small medallions in the corners heads of Apelles,

Archimedes, Apollodorus, and Phidias.
These have since been removed.

He died in 1808.

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CHAPTER XI.

JOHN FRANCIS RIGAUD.

THOUGH a native of Turin, where he was born on May 18th, 1742, John Francis Rigaud was of French extraction. He was the son of James Dutilh or Rigaud, and of Jeanne Françoise Girardet, his wife. His grandparents were Jacques Dutilh, a merchant at Lyons and a Huguenot who at the Edict of Nantes fled to Geneva, and Elizabeth, daughter of Jean Rigaud. Upon the death of her husband this lady resumed her maiden name, by which her son also was known. She was married a second time to Jacques Mallet, ancestor of Mallet Dupan the historian.

John Francis Rigaud received his first instruction in painting from the Chevalier Beaumont of Turin, historical painter to the King of Sardinia, and in this master's *genre* Rigaud's earliest pictures were painted. He next visited Florence and Bologna, where in 1766 he was made a member of the Accademia Clementina, and then Rome, which city, after a return to Turin, he again visited in 1768, where he made the acquaintance of James Barry. In December 1771 he arrived in London, where he sought out friends of his father, and received the

assistance of Nollekens, the sculptor, exhibiting the latter's portrait at the Royal Academy in 1772. Recognition of the artist's merits was not long in coming, and he was elected an Associate of the Academy in November of that year, but had to wait nearly twelve years more for full membership. In 1795 he was appointed historical painter to the King of Sweden, Gustavus IV, and was elected a member of the Royal Academy of Stockholm. In 1802 he translated into English Leonardo da Vinci's "Treatise on Painting."

By his marriage in 1774 to Mary Williams of Haverfordwest he had three daughters and one son, Stephen Francis Dutilh Rigaud, who became a student at the Royal Academy and followed his father's career.

Rigaud died on December 6th, 1810, at Packington, the seat of Lord Aylesford, for whom he executed some decorative paintings, and was buried at this place.

His work may be classified under three heads—historical paintings, of which his earliest efforts chiefly consisted and a *genre* which he never entirely abandoned, portraiture, and the decoration of ceilings and staircases in large houses and public buildings.

His historical painting differs little in conception from most of the "High Art" of the day. Its pretentiousness and dullness did

not prevent it from having a certain number of admirers, and there were works by him in this vein that received considerable praise when first exhibited, as for example his Diploma work, *Samson and Delilah*, now in the Diploma Gallery of the Royal Academy. The body of Samson, which fills practically all the canvas, recalls somewhat the Ilyssus in its posture; Delilah is dimly seen in a corner of the background. While the figure of Samson is efficiently drawn and modelled, showing the artist to have had a good grasp of the anatomical structure of the human form, the colour is unpleasantly hot, and the combination of emphatic colour with strong chiaroscuro betrays the inspiration of seventeenth-century Italian art, which served as a model to most of the historical and decorative painters of the period. Owing to the great size of the principal figure one has the impression of a detail from a large work rather than an easel picture.

Rigaud was not without his critics, however. In an amusing notice by "Anthony Pasquin" * on Rigaud's *The Exposing of Moses*, exhibited at the Royal Academy, 1794, we read: "This is a most inexplicable daub, and will be chronicled as exposing the Artist, and not Moses. . . . The brown

* *Memoirs of the Royal Academicians*, London 1796.

wench, whom he has with temerity introduced as Pharoah's lovely daughter, would not be tolerated in Hedge-lane ; the young law-giver of the Israelites reclines on a sort of drapery, which cannot be assimilated to linen, woollen, silk, sattin [*sic*], or of Otaheite workmanship ; his infant head reclines on a bullock's kidney, and the vegetation of the puddle, on which he swims, gives me an idea of the flags of Acheron ! Under what pretensions, or through what manœuvring [*sic*], this gentleman became an R.A. I know not, but in my honest opinion he can neither conceive, draw, nor execute with precision."

The strong light and shade and intense positive colouring observed in Rigaud's historical paintings are especially characteristic of his portraits, in which we sometimes remark also a tendency to over-strong modelling, as in the portrait of Bonomi, in the possession of the Royal Academy, and these three factors taken together result at times in a degree of emphasis which borders on the vulgar. It is this which spoils the portrait of Reynolds, Chambers, and Wilton, in the National Portrait Gallery, a picture which is striking enough, and shows the artist to have possessed no little power of characterisation, a quality which is indicated also in the portrait of Bonomi. The former work, entitled *Portraits of Three English Artists*, and painted in 1782, was intended

as a pendant to the *Portraits of Three Italian Artists* (Bartolozzi, Carlini, and Cipriani), exhibited two or three years before.

Rigaud's decorative work, like that of Biagio Rebecca, largely consisted of the *grisaille* imitations of bas-reliefs that had so much vogue at the period. This type of work, while demanding considerable technical efficiency, did not give scope for great imaginative powers. In rooms, borders and friezes were often decorated in this way, and in ceilings the coves would sometimes have panels in *grisaille* while the central designs would be in colours. Decorative paintings of all kinds were usually executed in oil, generally on canvas, but sometimes on the plaster. Fresco was, however, occasionally used, and Farington refers to four such paintings done by Rigaud at the suggestion of Alderman Boydell for the Common Council Room at the Guildhall, at a price of three hundred pounds each. These works have suffered the usual fate of fresco in this climate and have completely perished.

Despite his ambition to excel as a historical painter, it is in the realm of portraiture that Rigaud's best work is to be found. Though he did not always escape dullness, he was a capable exponent of this branch of painting, and notwithstanding his faults there is a certain virility in his art that generally compels attention. While in the rest of his

work we find nothing that can cause his name to live, there are among his portraits many whose merit should be sufficient to save him from the comparative oblivion that has overtaken his efforts in the more ambitious branches in which he aspired to shine.

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CHAPTER XII.

ZUCCARELLI : I. LIFE.

LITERATURE dealing with the life and work of Francesco Zuccarelli is scanty, and is almost confined to an outline of biographical details none too numerous ; in the way of criticism but little of value has been written.

This interesting painter was born in 1702 at Pitigliano, near Florence, where, under the landscapist Paolo Anesi, he began his artistic education. Thence he went to Rome, and first under Giovanni Maria Morandi, and then Giovanni and Pietro Nelli, devoted himself chiefly to the study of the figure, and produced some engravings after Andrea del Sarto and others. His early aspirations in the direction of historical painting did not last, however, and it was for the study and practice of landscape-painting that he went next to Venice, it is said with the idea of studying under Marco Ricci, though, as the latter died in 1729, it is doubtful if Zuccarelli came under his personal influence. Here he found a ready market for his work, and was much patronised by foreigners, especially the English, largely

on account of the favour of Consul Joseph Smith, to whom Marco and Sebastiano Ricci, Canaletto, and others owed so much for the introduction of their work to English patrons.

Upon the recommendation of the consul, and doubtless encouraged by the success of his landscapes with English buyers, Zuccarelli decided to come to London, where he remained for five years. During this time he executed some pictures of the Thames, and also some subjects from Shakespeare, and was employed besides as scene-painter at Covent Garden. After returning for some time to Venice, he came back in 1752 to this country, where he long enjoyed the patronage of the Royal Family and the nobility. Upon the foundation of the Royal Academy, Zuccarelli, who had previously belonged to the Incorporated Society of British Artists, and was a member of the Academy of Venice, was made one of the original Academicians. In 1773, having laid by a not inadequate fortune, the artist retired to Florence, intending to end his days in a monastery in which he had invested all his savings, but the establishment was unfortunately suppressed, and Zuccarelli was reduced to the necessity of again earning his living by his brush. His death took place at Florence in 1788.

II. WORK.

Though belonging to the classical school of Italian landscape-painters of the seventeenth and early eighteenth centuries, Zuccarelli was no slavish follower of tradition, but created a *genre* of landscape which was all his own. While not convicting him of undue eclecticism, however, we find in analysing his style elements drawn from several masters, and even schools, and certain *rococo* characteristics make him something of a compromise between the severity of the previous era and the capricious freedom of the middle of the eighteenth century, particularly in France.

The graver elements we may trace to the Roman school which, originating in Paul Bril, Tassi, Nicholas Poussin, and Claude, provides us with an unbroken succession of painters of classical landscape such as the Milanese Ghisolfi and his Roman followers Domenico Roberti and others, and brings us, by way of Andrea Locatelli, to Pannini, under whose influence at Rome Zuccarelli must, it would seem, have come to some extent. Both in Pannini and Locatelli we observe a gayer colouring and less severely classical arrangement of the figures than with the earlier painters, and this lighter touch, characteristic of the eighteenth century, was developed by Zuccarelli to a far

greater degree in Venice. It was here that he formed the style which we particularly associate with his name, that graceful type of pastoral landscape, with rosy clouds in an azure sky, beneath which in charming and romantic country are grouped those gentle rustics the blue and red of whose dress tell so effectively against the greens and browns of the foreground, and the melting blues of the horizon.

In looking at these figures we feel that Zuccarelli could not have been indifferent to the work of his contemporary at Venice, Giambattista Tiepolo. Zuccarelli's landscapes were in fact, notwithstanding certain Roman elements, primarily Venetian in feeling, and that gentle gaiety and grace which certainly were not without charm for some at any rate of our ancestors, but which more recent taste has found so empty, are undoubtedly qualities that were more in sympathy with the time and place which gave them expression than with the more matter-of-fact outlook of Great Britain either then or to-day. Such qualities could never have more than a very temporary appeal in this country. Gracefulness is not in our nature, and grace combined with gaiety is something that we have never achieved. In such a poet-painter as Gainsborough there is always a touch of melancholy, and grace goes hand in hand with

sadness. Gaiety, on the other hand, becomes with us exuberance, and our attempts to wed it to gentle charm have usually resulted in the insipid and prettily sentimental. Such examples of the *rococo* in British art as manifested themselves were characterised rather by freedom, than by gracefulness, of line and the daintier elements of *rococo* feeling were never assimilated in this country.

One cannot help feeling that our estimate of Zuccarelli's *œuvre* has condemned too unsympathetically the *rococo* factors which he added to the classical tradition in which he first studied, and that we have failed perhaps to understand the combination of seventeenth-century severity and-eighteenth century wit of which his art is compounded. While it is unlikely that criticism will ever assign to Zuccarelli a place among the greatest masters of landscape, the charm and poetry of his work are undeniable, and entitle him to a high rank, if not among the profoundest students of nature, at any rate among decorative painters.

Apart from his early essays in historical painting, Zuccarelli's *œuvre* may be conveniently divided into two main classes: *capricci*, and topographical landscapes, and these again may be subdivided into pastoral landscapes with figures and cattle, landscapes

with classical or mediæval buildings or ruins, landscapes and figures with mythological subjects, his views on the Thames, scenes from Shakespeare, and a few religious landscapes.

The pastorals form the most numerous class, and examples are to be seen in public and private collections in all parts of England. Some of these are trivial enough, but the best have a delicate air of romance and sometimes a sparkle and gaiety that are typical of the century. They are carried out in a fairly high key, and Farington mentions that Zuccarelli once observed to him that "painters should not paint their pictures on too low a scale, but rather incline to the vivid, as time will have the effect of lowering." In comparison with the strident hues so much indulged in during the following century, Zuccarelli's works will be acquitted of excessive vividness; but side by side with the landscape of his predecessors his pictures often present a gaiety of colouring which was something of an innovation.

Typical examples of this phase of Zuccarelli's *œuvre* are to be found in a group of landscapes at Bergamo, in which graceful rustics and gentle cattle bask in Venetian fields that are full of light and sparkle and joy. The *Cattle and Figures near a Fountain* at Dulwich is another characteristic pastoral,

in which the figures as usual play an essential part in the composition, whose atmosphere of Arcadian romance is created largely by their help. Before a fountain on the right is seated a shepherd, talking to a young woman carrying a pitcher. In the centre of the canvas a woman is seen on horseback, a child on her lap, and in front of these a man is depicted driving a cow, some sheep, and some goats. In the background upon the left there is a village. The various "planes" are well managed, the colour is warm and bright without harshness, and the figures are rendered with much spirit and grace. Sometimes as well as peasants Zuccarelli introduces the figures of soldiers into his pastorals, as for example in the camp-scene in the Fitzwilliam Museum, Cambridge.

Among his classical landscapes we find many degrees of fidelity to the school from whose style they are derived. In some the *rococo* elements assert themselves to such an extent that it is not easy to be sure that they should not perhaps be classed among the pastorals. Others are more severely orthodox, but most evince, at any rate in the treatment of the figures, an outlook that can only belong to the eighteenth century. Perhaps the most uncompromisingly classical of all his works are the two pictures at Valenciennes, one of Tivoli, and

the second of another Italian town that piles itself up majestically behind a foreground containing a river and waterfall. The former, while topographically accurate, is constructed on thoroughly classic lines, and its large dignified masses are full of poetic feeling. The second is severe to the point of sternness, and in the austerity of its design, built up of horizontal and vertical lines and masses, reminds us of Nicholas Poussin.

Among the more gently conceived compositions in classic vein must be placed the *Ruined Gateway with a Round Tower* of the National Gallery. The tonality of this pleasing work is deep and warm; the brown of the foreground is broken by a group of seated peasants, the blue and red of whose garments is so characteristic of the artist's pictures; beyond them a man riding a white horse slowly mounts the sunken track that leads up from the ford, while other figures lead on the eye to the gateway, through whose arch the road is seen winding away into the distance. Upon the river's bank are figures and cattle, and beyond, upon the right, a succession of broken cliffs is interposed before the blue mountains that crown the horizon. The recession is excellently suggested, not only by the management of the successive "planes" and the atmospheric perspective, but also by the

National Gallery

THE GATE WITH A ROUND TOWER

FRANCESCO ZUCCARELLI



arrangement of the figures. Thus the eye, starting at the group of peasants in the foreground, is led into the picture by way of the rider on the white horse, whose stick points on to the figures upon the road leading to the archway, beyond which a tiny sunlit form against the dark shadow of the trees is sufficient to direct the gaze to some dimly seen buildings upon the distant left bank of the river. Or again, the eye may travel to these buildings from the same starting point, by way of the cattle and the women upon the farther brink. These pleasing figures not only add to the charm of the landscape by their spirit and colour, but serve also as *repoussoirs* by which the recession is made more convincing. The other picture by the artist in the National Gallery is not a very happy example of his talent. Neither is at present shown to the public.

In the Palazzo Reale at Venice are two landscapes with mythological subjects which are full of gaiety and spirit. In these the figures play a more dominant part than usual, and the subject is not a mere pretext for a name, as was so often the case in classical landscape. In one, a *festa campestre*, a band of nymphs and fauns dance *en rond* on the right, while an enormous infant Bacchus reclines in blissful slumber upon the left beneath the trees; a classic

temple is seen on the right in the middle distance. The other picture represents the rape of Europa, who is seen borne through the water upon the back of the bull; beneath the trees upon the left are her attendants. The figures of Europa and the bull are strongly reminiscent of Albani's picture at the Hermitage.

Zuccarelli's landscapes with religious subjects are few and of no great merit. Among them may be mentioned a *Hagar and Ishmael*, in which the angel is seen flying through the sky to the aid of the dying child, who is depicted lying unconscious at his mother's feet. It is a shallow and uninteresting conception the dullness of which is not at all characteristic of the artist.

At Christ Church, Oxford, is an *Adoration of the Shepherds*, of great interest as being an example of his historical painting without a landscape setting. In treatment and in sentiment the work is entirely in keeping with the generality of such painting in the early eighteenth century in Italy, and is closely related to the style of such artists as Pittoni, Amiconi, and Sebastiano Ricci, not yet emancipated from the tradition of the preceding era.

That Zuccarelli executed a certain number of architectural paintings of Venice is known to be the case, but examples of such works are curiously difficult to find. It is possible

that there may be some hidden away in private collections, and conceivably wrongly attributed to other painters such as Canaletto or Bellotto. At Messrs. Knoedler's, however, there is a very interesting Canaletto-like painting of the exterior of the church of San Francesco della Vigna at Venice, and at the Sackville Gallery may be seen a companion piece, the interior of the same church. Both are attributed by Dr. Tancred Borenius to Zuccarelli. In the former one of the figures bears at his belt the little gourd, by means of which "canting" device, or rebus, the artist often signed his pictures, the name Zuccarelli being in Italian the diminutive of *zucca*, or gourd.

The influence that Zuccarelli had upon English landscape was not perhaps widespread, but upon two British artists at least it was not without having its effect. It was to some extent upon the advice of Zuccarelli and of Joseph Vernet that Richard Wilson decided to turn definitely from portraiture to landscape-painting, and it is certain that the impression made at any rate by the more classical examples of the Italian's pictures was far from being a negligible factor in the formation of Wilson's style. Certain early Gainsboroughs, moreover, indicate that he also was by no means uninfluenced by Zuccarelli's manner.

Zuccarelli sometimes collaborated with other landscapists by painting the figures in their pictures. This was the case in two *vedute fantastiche* by Bellotto at Parma, and at Windsor are eleven paintings in which the landscapes and figures are by Zuccarelli, and the architecture, representing English renaissance buildings by Inigo Jones and others, is by Visentini. It has been stated that he sometimes collaborated in the same way also with Canaletto, but this assertion would appear to be without foundation.

His industry was considerable, and judging by the number of his works in public and private collections both English and foreign, he must have been a facile worker. His somewhat superficial ease and grace may well have lacked a deeper note from this cause, yet those very qualities must be taken as his own personal contribution to the landscape of his time. If he did not aim at the highest, yet within his limitations he succeeded at least in striking an original chord, and this alone makes him worthy of consideration.

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CHAPTER XIII.

DE LOUTHERBOURG: I. LIFE.

PHILIP JAMES DE LOUTHERBOURG was born on October 31st, 1740, where it is impossible to say with absolute certainty, although Fulda, in Hesse-Nassau, is accepted by most biographers. The claim of this town over Strasbourg, which was formerly believed to have been his birthplace, rests upon the statement of Jal, who, in his *Dictionnaire critique de biographie et d'histoire*, says that when Philip, upon the occasion of his marriage, was unable to produce a birth-certificate, his father explained the circumstance by stating that the town of Fulda, where his son had been born, had been completely destroyed in the late wars. Upon the artist's tomb at Chiswick, however, the place of his birth is given as Strasbourg, but the piece of stone bearing this name has been inserted in place of another which has been cut away. Yet a third town is mentioned by Farington, who says in his diary that Loutherbourg "told us that he was born in the year 1740 at Basle, and educated at Strasbourg."

His father, who was a Pole, was a miniaturist, and court-painter at Darmstadt. He wished his son to become an engineer, while

his wife designed him for the Church, but the boy's talent was such that it was decided to let him follow his inclinations, and to adopt his father's profession. His first instruction he received from his father and the elder Tischbein. But in an article in the *Magazin Encyclopédique*, 1809, p. 390, we are told that "he caused much chagrin to his father by being unwilling to submit to any method, so that, if, for example, he wished to draw a man, instead of making a sketch of the head and limbs, he began by drawing the hat," etc. The same note, which refers to his father as a miniaturist of Basle, says that the boy left for Paris at the age of fifteen, and Farington also states that de Louthembourg mentioned that as the age at which, after the death of his father, he went to the French capital. Here he was the pupil, first of Carle Vanloo, and then for some years of François Casanova, whose battle-scenes he ultimately sometimes helped in painting. In 1763, having left Casanova's atelier the year before, de Louthembourg began to exhibit in the Salon, and in August 1767, he was made an Academician, though under the age. A distinguished figure in society, and by now firmly established as an artist, he was at this time producing and exhibiting a great number of pictures, showing eighteen in the year of his election.

For a time he travelled in Switzerland,

Germany," and Italy, and besides his paintings produced a number of mechanical inventions, the chief of which was a model theatre with scenic devices of great novelty and charm. The effects, which were got by such contrivances as sheets of metal, gauze, and silver threads, produced the illusion of running water, moonlight, etc., and the invention was a great success.

In 1771 de Loutherbouurg came to London, furnished with a letter of introduction from Jean Monnet of the *Opéra Comique* to Garrick, who offered him five hundred a year to direct the scenic arrangements of Drury Lane. Michaud, in the *Biographie Universelle*, vol. 25, says that he received a salary of one thousand pounds for doing designs for the scenes of the Grand Opera, but this would seem to be a mistake. The new inventions were introduced to the public in Garrick's piece, the "Christmas Tale," 1781, and in the pantomime of that winter. Walpole describes them as "the most beautiful scenes next to those in the opera at Paradise," and the admiration of both artists and public was unqualified.

De Loutherbouurg, who first exhibited at the Royal Academy in 1772, was made an Associate in 1780, and an Academician in the following year. Two years later he brought out another invention, called the "Eidophusikon, or a Representation of Nature,"

which depicted, by means of moving scenery and transparent gauzes, the progress of the storm at sea which overwhelmed the great ship "Halsewell," and also "The Fallen Angels raising the Palace of Pandemonium." The entertainment was the talk of the town.

In 1783 the artist moved from his address at 45 Titchfield Street, Oxford Street, where he had lived since he first came to London, and after a short visit to Switzerland went to live at 13 Hammersmith Terrace, Chiswick, where he remained till his death. In 1793 he was sent with Gillray to follow the Duke of York's Expedition to the Netherlands, where he made drawings for his painting *The Attack of the Combined Armies on Valenciennes*, which was engraved by W. Bromley.

De Louthembourg's unflagging zeal for his various forms of artistic production did not prevent him from interesting himself in other matters. About 1782 he became a disciple of the notorious impostor Cagliostro, whose pretended powers as a healer, and amazing plausibility, caused him to have considerable success in the best society. The artist and his wife became not only followers of Cagliostro, but themselves practitioners of his methods. Walpole writes on July 1st, 1789, "Louthembourg, the painter, is turned an inspired physician, and has three

thousand patients. His sovereign panacea is barley-water. I believe it is as efficacious as mesmerism." It is said too that de Louthembourg was interested in alchemy, in which art Cagliostro claimed to be an adept.

In 1805 de Louthembourg published his "Picturesque Scenery of England and Wales." He also executed some sets of etchings.

Of his private life and personal habits not much is known. Farington quaintly recounts that de Louthembourg told him he usually went to bed at eleven o'clock and rose about eight, and that he washed himself every morning. He drank port wine more or less every day, considering it necessary in this climate. Sometimes he was a month or six weeks together in the house not once going out. Farington relates also that "John Hunter [the famous surgeon] . . . knows Louthembourg [*sic*], and observed that he does not receive remarks on his work graciously. While Louthembourg was painting one day John Hunter remarked that a certain part was *too green*—'not green enough'—said Louthembourg, and dipping his pencil in the strongest green colour put it on the canvass [*sic*]." De Louthembourg himself told Farington "that He had a Hot Head and a strong mind, and being at an early age His own master, He gave way to many singularities and extravagances."

He married, on January 10th, 1764, Barbe Burlât, and by her he had six children, all born in Paris. His death took place on March 11th, 1812, at Chiswick, where he is buried.

CHAPTER XIV.

DE LOUTHERBOURG : II. WORK.

OF de Louthembourg's work as a scene-painter we can form only a second-hand opinion. None of his decoration has escaped destruction, and it is only from the expressed opinion of his contemporaries, and by inference from modern stage effects, that we can judge of his aims. As an innovator in this field his importance is very great, and present-day methods of stage *décor*, with their elaborate devices for creating effects of sunrise, or stormy skies, or what-not, all have their origin in his inventions. That his scene-painting had great artistic merit may be reasonably postulated from the chorus of approval which was accorded it by every class—by artists, and even the fastidious Walpole, as well as by the uninitiated. Moreover, we find in his easel-paintings qualities which, applied to scene-painting, would be extremely effective, though sometimes bordering on the melodramatic in his pictures. This tendency to melodrama which we not infrequently remark in his paintings is no doubt due to the influence that his work as a scenic artist had upon his work as a painter, and with his excellent powers of composition, and the



Greenwich Hospital

LORD HOWE'S VICTORY, 1ST JUNE, 1794

P. J. DE LOUTHÉROUX

effectiveness of his masses and disposition of light and shade, afford us a clue to his work upon the stage.

His easel-pictures consisted of landscapes, marine paintings, battle-scenes both by land and sea, and some historical subjects, and theatrical pieces.

Of his sea scapes the most famous, and the best, is his *Lord Howe's Victory off Ushant* at Greenwich Hospital. The importance of this work is considerable, both historically and artistically. In point of composition and dramatic effect it is admirable, and is a good example of the artist's best and most characteristic qualities, although its strong chiaroscuro and the opacity of the shadows give rise to a certain heaviness in so large a work. But the excellent balance of the different masses, the effective use of counter-change of light and dark, and the sense of movement and excitement in the clash of battle and the turmoil of wind-lashed sea and stormy sky, make the picture one of the best sea-scapes of the time. Not only is the general effect good, but the details will bear close scrutiny, and there are many passages of first-rate quality. How effective, for example, is the boat-load of sailors on the left, silhouetted against the greenish white of a foaming wave whose spray suggests the veritable tang of the sea ! The breaking-up of the darks of the foreground by wreckage,

or figures clinging to spars, is worth analysis, and if the canvas is perhaps rather over-full of detail, one must not forget the necessity of avoiding the feeling of emptiness entailed by large unrelieved masses on so big a scale, and indeed there is far more sense of overcrowding in a small reproduction than in the original painting. That such a picture should have influenced Turner in his early work such as the *Calais Pier* is not surprising, and in the latter, as well as in his *Death of Nelson*, and *Battle of Trafalgar*, which it is said were painted as a direct challenge to de Louthembourg, we find many similar qualities, good and bad, such as the effective play of light and dark, the suggestion of the briny sting of the waves, the too solid sky, and the emphasis on the drama of the scene. The unmistakably Dutch lineage of such painting it is hardly necessary to point out.

The telling disposition of the masses of light and shade that we have remarked upon in *Lord Howe's Victory* is one of the best qualities also of de Louthembourg's landscapes, which always show a keen sense of the impressive and picturesque. These do not follow nature slavishly, but are composed—sometimes a little too obviously—in the studio, in the semi-classical manner of Berchem and other Italianised Dutchmen. Diderot, who admired, and at first praised, his work in no half-hearted manner, soon

qualified his approbation by regretting that the artist referred so little to nature and so much to the work of other masters. Anthony Pasquin tells us that de Louthembourg had very high powers of memory, and could make a drawing of an object he had seen several days before with wonderful skill, an excellent gift, but one which may have led him to despise "those aids which arise from a repeated contemplation of objects." Yet he painted not a few topographical landscapes such as the *Lake Scene in Cumberland* in the Tate Gallery, and numerous views of Wales, and his sketches and drawings show often that he took his notes from nature.

His colour was often crude, and he was fond of strong contrasts of cold and warm tints, chiefly, we suspect, from a desire to gain dramatic force, but frequently achieving only the melodramatic. Such subjects as his *Iron Works, Colbrook Dale* in the "Picturesque scenery of England and Wales" illustrate this tendency. Here the blaze of the furnaces against the dull green of the tree-clad hills and the cold blue of the sky has a distinctly stagey effect, intensified by the white orb of the moon peering round the tree-tops on the left. This plate might in fact well serve as a design for stage scenery, as might also the *Cataract on the Llugwy*, in which the rosy glow of the sky on the left shines dramatically upon the rocks and group

of tourists in the other half of the picture. The group of figures, in which the lady appears so carried away by the turmoil of the seething water below that she has to be forcibly restrained from hurling herself into its depths, is fully in keeping with the melodramatic nature of the landscape.

This fondness for contrasting blue with red or orange is seen in many of his oils. His *Destruction of the Armada by Fire* at Greenwich is an example among his seascapes, and in his *Great Fire of London* he had another opportunity of employing this aid to emotional effect. In the small oil at South Kensington of *Garrick as Don John*, and in the smaller Garrick Club version of the same subject, we have the device applied to a scene from a comedy, and here the mock-melodrama is so extreme as to verge on the ridiculous. In *The Last Man* at South Kensington, the glowing flesh-tones of the distracted man with his wife and infant, and the warm greens and yellows of the rocks and foam at their feet, are made to tell with greater intensity by the slatey blue sky and sea against which they are vignettèd. The tragic group is well drawn and painted, and shows the artist to have been an accomplished figure-painter as well as landscapist. The flesh-tints are clean and fresh, the modelling firm and convincing, and carried to a considerable degree of realism. Yet the

picture does not rise to real tragedy: the devices by which the dramatic is sought are too obvious, the contrast of the deep cold blues of the background, with the too great concentration of light upon the figures, which stand out with startling vividness against the inky darkness, results in a stageyness which repels.

In de Louthembourg's landscapes the figures are usually small and individually unimportant, but they are well painted and full of spirit. The artist's grasp of anatomy, and his skill in depicting the human form is moreover further exemplified in his drawings. In the Print Room at the British Museum there is a drawing of a prisoner in chains which in its dramatic intensity reminds us of Goya. There are in the same collection some watercolour studies of seamen, of which the heads only are elaborated, the bodies being merely sketched in (he had evidently by this time overcome the youthful eccentricity alluded to in the *Magazin Encyclopédique*), which are admirably constructed, delicately yet firmly modelled, and cleanly and strongly painted, and show a sympathetic insight into the sitters' characters which suggests that he might have taken a high place as a portraitist.

De Louthembourg's indulgence in strong colour is remarked upon by Walpole, who writes: "Louthembourg . . . would paint

landscape and cattle excellently if he did not in every picture indulge some one colour inordinately." That his tints were often harsh and unpleasant is true. He was fond of strong and vivid greens in his foliage, contrasted with russets and ochres in the foreground, and the immediate juxtaposition of warm and cold hues without any intermediate half-tones, often gaining thereby very striking effects, but not infrequently shocking the eye by their crudeness. In the large *Landscape with Figures and Cattle* at South Kensington the strong burnt sienna and yellowish-white of the cattle against the too uncompromising green of the trees is far from agreeable, and does not escape a hint of vulgarity, though in point of composition and chiaroscuro the picture is admirable.

The predilection for strong and bold effects often led also to an unpleasant hardness. In *The Travellers*, a small landscape in the same collection, there is no blending of tones ; the deep blue-green trees stand out as hard as granite against the sky, with a consequent lack of atmosphere that makes us feel as if we were in a vacuum. Sometimes, however, this sharp silhouette of dark foliage against a light background is very effective, as in his admirable Diploma work, where the mass of leaves against the evening sky has nothing unpleasant. The cattle are excellently painted in this picture,

as in the one at South Kensington. Notwithstanding the time of day, they are lit, it should be observed, from the east, an oversight of studio composition.

The small *Lake Scene in Cumberland* in the Tate Gallery may be said to anticipate the nineteenth century in its emphasis on local colour. The greens are unrelenting, and the bright turquoise of the lake is intensified by the scarlet-clad trooper, and the red cloak worn by the woman at his side. The cold mass of rocky mountains is silhouetted sharply against the glowing sky; the dark foliage on the left is broken by cattle. The clever composition is characteristic of the painter, but the want of subtlety in the colouring betrays that lack of refinement which sometimes mars the artist's work.

An interesting reference occurs in the Farington Diary bearing upon de Louthembourg's technique. He said, we are told, that "painters of the present day make use of more kinds of Vehicles than those masters [Flemish and Dutch] did. They, in his opinion, painted with simple materials—oils without mixture—no macgilps—He uses poppy—nut and linseed oil—and drying oil only for dark colours, but never in skies and delicate parts. He wishes to do as much without it as he can. He uses turpentine occasionally, but not the Ethereal spirits which become sticky in the pencil. . . .

He delights in Okers. . . . His grounds are laid by Legge with very little size."

As a rule his pictures have lasted very well ; there is no cracking, no darkening, at any rate of the " skies and delicate parts," and the freshness of most of his works has been very little impaired. Yet his pigment has very little surface quality. At South Kensington is a small sea-piece, thinly painted with rather liquid pigment in a somewhat high key. The tone is cold and hard, there is no depth or atmosphere, and the surface has the texture of a cheap oleograph. But there is no yellowing, and the picture evidently looks little different from when it left the artist's studio.

De Loutherbourg was very careful that the details in his work should be accurate. The numerous watercolour drawings now in the Print Room of the British Museum, mostly very rough, which he made for *Lord Howe's Victory*, show what pains he took to be historically correct. There is a note upon a drawing of the sinking French ship *Vengeur* " to ask if the French colours should only be struck as a mark of surrender or if beside it the English colours should be above as it was not taken possession of but sunk." These sketches include both details of ships and studies of uniforms. The *Biographie Universelle*, before cited, relates that " The Czarina having ordered a picture from him

representing the passage of the Danube by the Russian enemy, under Romanzow, he demanded, to make it the more perfect, that every kind of weapon of the different nations under the Empress's sway and that of the Sultan should be sent to him. His demand was granted, and he thus formed the most curious collection of this kind of anyone in England."

In his battle-scenes and pictures of soldiers de Louthembourg owes much to Wouwerman and Casanova. He is fond of depicting bivouacs and camp-scenes, or straggling lines of soldiers on the march. His figures are full of spirit, and the landscape is such as has been already described.

De Louthembourg, although he had no important pupil—the chief was Sir Francis Bourgeois—was not without making his influence felt in English landscape. His more sensational methods attracted attention where those of his contemporary, Richard Wilson, failed to make themselves noticed, notwithstanding Peter Pindar's gibes at de Louthembourg's "brass skies and golden hills," and "marble bullocks in glass pastures grazing," and it was long before Pindar's prophecy that ultimately Wilson would come to be preferred was fulfilled. Of de Louthembourg's influence on Turner's early work mention has been made, and there is no doubt that his skilful composition and

feeling for strong and effective massing made a wide and lasting impression upon English landscape. It is possible also that his preference for strong and decided colour was a by no means negligible factor in forming that taste for vivid colouring which in the nineteenth century became so marked, and at times so painful, a characteristic of British art.

Of de Louthembourg's pupil, Sir Francis Bourgeois, little need be said: we forgive him his landscapes in return for the Dulwich Gallery. But Anthony Pasquin's genealogy must not be omitted: "Dettrici begat Cassanovo; Cassanovo begat Louthembourg; and Louthembourg begat Sir Francis Bourgeois, and Bourgeois, it is possible, may engender something more equivocal than himself!"

Although de Louthembourg's chief claim to originality rests, perhaps, on his innovations in the art of stage *décor*, his easel-pictures, notwithstanding the fact that they are essentially derivative in style, are yet within their limits full of inventiveness and resource in construction and design. In composition his merit is outstanding, and his power as a draughtsman and sound technical ability are consistently in evidence throughout his *œuvre*. If he does not give us Nature from a naturalistic standpoint, he certainly had the power to express no little

of the drama of the scene that he depicted, and the spirit and verve of his painting often make up for such defects as have been discussed.

Moreover, his reputation has suffered, as have so many others, from the attention that has been directed to certain extraneous matters connected with his life, which, having no bearing upon his value as a painter, have served effectively as red herrings drawn across the trail of critical appreciation of his work. Three quotations will exemplify this. Lawrence, so Farington tells us, said that de Louthembourg "was at the top of ingenious men, but went no farther." Farington also cites the opinion of C. Offley, the wine merchant, that "Louthembourg showed great ingenuity; but his colouring was too slatey and purple." The third opinion is that of Sir W. Armstrong, who in his book on Turner says: "The few moderns who prospered with its [*i.e.*, landscape-painting] help were either topographers, like Joseph Vernet, or advertising charlatans, like Louthembourg, who drew attention to themselves by extraneous devices." De Louthembourg's reputation for ingenuity, his outstanding characteristic for many of his contemporaries, was the result of his mechanical inventions for the stage; his reputation for charlatanism, his principal quality for Sir W. Armstrong, was the consequence of his connection with

Cagliostro. There is nothing of charlatanism, however, in his painting, and his ingenuity was decidedly an asset in his powers of effective design. It is by his work, and by his work alone, that we must judge of his merit as an artist.

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CHAPTER XV.

NICHOLAS THOMAS DALL.

ONLY the briefest notice is possible of this artist, a Danish scene-painter of whose life and work but little is known. As to his origin and training the usual sources of information are silent, and even the date of his birth has not transpired. He settled in London about 1760, and, joining the Society of Artists, contributed to its exhibition the following year. That his merit as a painter was considered worthy of recognition is shown by the fact that in 1768 this society awarded him the first premium of thirty guineas for the best landscape. In 1771 he was elected an Associate of the Royal Academy, and though he had, we are told, but little leisure to paint easel-pictures, he exhibited regularly till his death. He was principally employed as scene-painter at Covent Garden, where, according to Edwards, "he painted some good scenes," with which secondhand opinion we have to rest content. The solitary example of the artist's work known to the writer, and that only by reproduction in black and white, is a small landscape in a private collection, a study of a wood at Hackfall, Yorkshire, signed and dated 1766. While possessing a certain

delicacy and charm it shows no power of design, but as it is hardly more than a study it is impossible to form from it anything approaching a just estimate of the artist's style. In the collection of Lord Lascelles at Knaresborough, Yorkshire, are two pictures attributed to Dall, who executed paintings in that county for Lord Harewood, the Duke of Bolton, and others. Some of these landscapes were exhibited at the Royal Academy.

That Dall did not succeed in amassing a fortune by his work is implied by the fact that upon his death from gout, in 1777, the managers of Covent Garden theatre gave a benefit for his widow and children, who were evidently left in very straitened circumstances.

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- Edwards's Anecdotes.*

CHAPTER XVI.

DOMINIC SERRES: I. LIFE.

DETAILS of the early life of Dominic Serres, though scanty, are not without an element of romance. He was born at Aux, in Gascony, in 1722. Of his family we have no information, but it is said that he was the nephew of the Archbishop of Rheims. Possibly in consequence of this relationship it was decided that the boy should enter a monastery, but disliking the prospect he fled to Spain on foot, and there took ship as a common sailor on a vessel bound for South America. A capable seaman, he finally became master of a ship trading with Havannah, and here in 1752 he was taken prisoner by a British vessel and brought captive to England, where after a short detention in the Marshalsea he was released.

He was married about 1758 to a lady whose name has not transpired, and with whom soon afterwards he went to live for a time in Northamptonshire. By this union there were four daughters and two sons, both of whom followed their father's profession, but neither of whom rose to great distinction.

Having had some instruction in drawing, no doubt as a boy at the public seminary at Aux, where he had received such education

as he possessed, he now took up the study of marine-painting under Charles Brooking, an artist of repute in that *genre*, who worked in the tradition of the Vandeveldes and handed it on to his pupil. The Gascon's selection of this branch of art was owing, according to Anthony Pasquin, to his "being better acquainted with naval tactics than the human anatomy." Under the tutelage of Brooking, Serres made so much progress that he quickly became known. In 1765 he joined the Incorporated Society of Artists, and in 1768 was made a Foundation Member of the Royal Academy. This honour was followed in 1772 by the appointment of the artist to the position of marine-painter to the king. He was buried in Marylebone Churchyard.

II. WORK.

It is chiefly from the historical point of view that the work of Dominic Serres is of value. His thorough knowledge of shipping and seamanship, gained by years before the mast or as commander of his own vessel, enabled him to render the details of ships and the deployment of fleets in action with an understanding and accuracy which are not to be despised. It must be admitted, however, that he never rose far beyond these qualities. He has been rightly described as following

closely the tradition of the Dutch marine-painters, and especially the Vandeveldes, but while emulating with some success the precision of the latter, he is not to be compared to either in quality of paint, colour, or composition ; he was in fact immensely their inferior both in craftsmanship and in power of design. His lack of resource in this latter respect is very noticeable in his numerous oil-paintings at Greenwich, which mostly adopt a bi-symmetrical arrangement which is not without a touch of *naïveté* in its simplicity. Where he departs from this arrangement his composition becomes straggling, and, in fact, haphazard.

Anthony Pasquin writes of him : “ It has been objected to Mr. Serres that he makes *a sea of his own*, and that all his waves appeared as so many muffins in a state of revolution :—it is certain that he did not view that perturbed element with such a correct vision as Vandevelde or Backhuysen, but it is generally admitted that his shipping were admirable.” His representation of a calm sea is often especially unconvincing, suggesting rather the solidity of a grassy plain than the transparent buoyancy of the ocean. His colour is dull and cold, though not inharmonious ; it has no great range, and is mostly limited to greys and dull greens and yellows, nowhere of any intensity, with sometimes touches of red or orange, as for

example from the discharge of cannon. Chiaroscuro plays but little part in his composition, and the absence of this and of strong accents produces flatness, and often destroys the illusion of recession.

As instances of his too symmetrical design may be cited, at Greenwich, *The Repulse of the French by Barrington at St. Lucia*, 1778, with its mass of ships in the middle of the canvas; *Sir Edward Hughes' Third Action with M. de Suffrein, off Negapatam*, 1782, in which the ships *en échelon* form a V the point of which is in the exact centre of the picture, and divides the composition into two groups identical in size and shape but reversed, and in which the woolly puffs of smoke, each with its ruddy flash of fire, have a delightful ingenuousness; and *The Capture of the "Duc de Chartres" by the Bellona*, 1747, in which the two vessels, placed on either side of the central point, seem to be half buried in a sea which resembles a succession of green fields.

Of imagination there is little evidence in Serres' work. Inasmuch as he was a chronicler of the history of the sea, and kept strictly to the recording of facts, and rendered, moreover, the details of ships with faithful accuracy, he was a realist, but as an artist he seldom achieved anything approaching naturalism. He adopted a convention—that of the Vandevelde—all the limitations

of which appear accentuated because his inferior capacity as a painter did not enable him to make it convincing. It is as the glorifier of the British Navy rather than of Art that he can claim the attention of posterity.

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CHAPTER XVII.

FUSELI : I. LIFE.

HENRY FUSELI was born at Zürich on February 7th, 1741. His father, John Caspar Fuseli (or Füssli), was a portrait and landscape painter, and writer on art. Of Henry's childhood an interesting description is given in the Farington Diary, from which the following quotations are made :

"Fuseli gave us an account of his infancy." He used to steal bits of candles, and sit up all night drawing when the family had gone to bed. "Still had some of those drawings, which, in respect of *thought* He could not mend, the story of Mutus Scavola," etc. . . . "Letters were beaten into him. . . ."

"His father resolved that Fuseli should be a Scholar and that his brother should be a Painter, whereas it should have been reversed." . . . "He passed his early days in crying and drawing." . . . "It was in Italy that he applied to *literature with inclination*." Farington comments : "The observation which Fuseli made of the disadvantages he has suffered from not having had proper *early* education in the art are certainly shown in his works to be just. His power of

execution cannot keep pace with his conceptions, which are generally, if not always, of a nature that particularly requires vigorous practise [*sic*] to express them properly."

Notwithstanding the boy's disinclination, his father, keeping to his intention to prepare him for the Church, sent him to the Caroline College at Zürich, and in 1761 he was ordained. Shortly after this Fuseli was concerned with his friend and old school fellow, Lavater, in the exposure of an unjust magistrate, bringing upon himself by this act so much persecution that he was compelled to leave the country. After some time spent in Germany, he made his way to England, where he arrived 1765. His excellent education—he is said to have been master of nine languages, and to have been a good classical scholar, besides a man of wide reading—enabled him to earn his living by writing for various publishers, and among other works he translated Winckelmann's "Reflections on the Paintings and Sculptures of the Greeks." He was tutor for a brief period to Viscount Cheaton, the elder son of the Earl of Waldegrave, but the connection came to an end with blows. Finally, upon the advice of Sir Joshua Reynolds, to whom he had shown his drawings, and who had said: "If I were your age and had the ability to produce such sketches, I would—if I were offered an estate worth a thousand a year on

condition of being anything but a painter—reject it without the least hesitation,” he decided to devote himself entirely to art. For this purpose, and helped by the generosity of friends, he took ship in November 1769 for Italy, visiting Pisa and Florence, and reaching Rome on February 9th, 1770. Here he remained for some nine years, studying above all the works of Michelangelo, and attending the medical schools in order to learn anatomy. He now changed his name from Füssli to Fuseli, no doubt out of admiration for Italian art, and conceivably also from a desire to be taken for an Italian.

He arrived back in London in May 1779, by way of Zürich, and began his professional career in England with a commission for several designs for Boydell’s “Shakespeare Gallery.” He did not, however, cease his literary activities, which included at this time an edition of Lavater’s work on physiognomy, and some assistance with Cowper’s translation of Homer.

In 1788 Fuseli was married to Sophia Rawlins, a former model, and in this year also he was made an Associate of the Royal Academy, being elected to full membership two years later. In 1799 he succeeded Barry as Professor of Painting, which honour may have somewhat atoned for the failure, financially at any rate, of his exhibition of forty-seven pictures illustrating the works of

Milton, painted with the idea of forming a "Milton Gallery" similar to Boydell's "Shakespeare." This was followed in 1802 by an edition of Milton's "Paradise Lost."

Upon his appointment in 1804 to the post of Keeper of the Royal Academy he resigned his Professorship, but resumed the latter in 1810 and held both positions till his death. As Professor of Painting he commenced in 1801 his series of twelve lectures, which, with his "Aphorisms," contain his principal contribution to the theory and criticism of art, and in 1805 he brought out an edition Pilkington's "Lives of the Painters."

In 1817, at the recommendation of Canova, who upon his visit to England had been struck by Fuseli's work, he was made a member of the first class of the Academy of St. Luke at Rome.

His death at the age of eighty-four took place on April 16th, 1825, at Putney Hill. He was buried in the crypt of St. Paul's Cathedral.

II. WORK.

Despite a certain amount of praise from fellow artists, some of them, such as Reynolds and Canova, of great distinction, Fuseli was never appreciated by the public, with whom his work had but scant success, and even among his confrères he met with a great deal

of criticism. Farington's own opinion has already been quoted, and in his diary many others are cited of equal interest, and equally adverse. Lawrence observed "how uncertain his judgment of pictures is—and in the execution of his [own] pictures how deficient he is in power to do what is necessary." Gainsborough said of Fuseli's painting of Macbeth that "He should not like to be in a one Horse Chaise before that picture, meaning that the Horse would start at it. On the contrary Sir Joshua was said to approve it in some respects." Bowyer, we are told, "is also afraid to employ Fuseli [in his 'History of England'] on account of the great inequality of his works."

With the severity of these judgments we shall not be disposed to quarrel, and instead of sharing Fuseli's own amazement that "a country which had appreciated Shakespeare and Milton" should fail to accord to himself, who had so wonderfully illustrated their works, an equal meed of praise, it is at the opinion of Sir Joshua that we in our turn are astonished. Probably the sketches that caused the latter to utter the words which decided Fuseli's future showed much promise, and doubtless they were full of that fervour and intensity of aim which mark his maturer work. Such promise, however, was never fulfilled, and though the the fervour remained, the means of expression

never became adequate. Despite his long studies in Italy, and his unflagging zeal throughout his career, Fuseli never really mastered the rudiments of his art. Notwithstanding his eager study of anatomy, prosecuted with so much thoroughness as to include dissection in the medical schools, he never fully grasped the construction of the human form. Misled by his admiration for Michelangelo, he fell into the mistake of all the "Mannerists," and abandoned truth in his pursuit of the "grand style." He seems, moreover, always to have been led astray by the belief that the artist's intention was of infinitely greater importance than his manner of execution. The loftiness of the idea and the nobility of the conception were so paramount that they appear to have blinded him to the faultiness of his achievement.

His incompetence as a draughtsman is seen very clearly in examples of his work at the British Museum. A pen drawing of *Fortune* is quite impossible anatomically. The proportions are wrong, the arms are of different size, and the articulation of one of the hips is seriously at fault. Nor are the defects of drawing concealed by the multiplicity of lines which seek, perhaps, to emphasise the movement. In a study in red chalk, with pen and sepia wash, of *Ezzelin Bracciafero musing over Meduna*,

each part of the figure is seen separately, and the assembly of trunk and limbs gives us a lay figure. Nor is the weakness confined to the figures. The drapery, dragged over the table by the fallen body of Meduna, has nowhere any support, but curves over like a breaking wave, and upon this billow which rolls impossibly across the furniture, stand a crucifix and an hour-glass, maintaining by some miracle a vertical position. As usual the "idea" is held to be the chief thing.

In an illustration to *Macbeth* the artist seeks to make up for his incapacity to analyse the subtleties of the human form by a synthetic treatment which, being the result of incompetence, is equally inadequate. In this and another drawing he attempts to gain dramatic effect by employing strong masses of light and shade upon paper of a glaring yellow.

These defects, owing largely to natural limitations, were partly also the result of his dislike to working from nature. "Damn Nature," he said, "she always puts me out!" He was in fact an improviser upon themes suggested by literature, and an improviser in a borrowed manner. Though admiring the Greeks—Farington relates in illustration of his "classic intoxication" that he told the students of the Royal Academy "the Greeks vere gods! the Greeks vere

gods!"—it was the *terribilità* of Michelangelo that he emulated, and Nature was given a back seat.

In his lack of method as a painter we observe the same impetuous contempt of practical limitations. William Rossetti says: "He scorned to set a palette as most artists do; he merely dashed his tints recklessly over it. Not unfrequently he used his paints in the form of a dry powder which he rubbed up with his pencil with oil, or turpentine, or gold size, regardless of quantity, and dependent upon accident for the general effect."

It is easy to understand that both from the imaginative point of view, and also from their common admiration for Michelangelo, Fuseli found much to admire in Blake. It was at the house of Johnson, the bookseller, that the two first met and formed a warm and lasting friendship. That Fuseli was not above borrowing from the younger man is shown by his frank admission that Blake "was d—d good to steal from," and it is evident enough that many of Fuseli's works owe a great deal to the poet-painter, particularly some of his pictures for Boydell's "Shakespeare." In *King Lear's Palace*, *Act i., Sc. i.*, to name but one example, this influence is strongly indicated, especially in the treatment of the drapery, but the melodramatic over-emphasis is Fuseli's own. At

the Tate Gallery is another of this set, of which the artist did eight, an enormous canvas depicting Titania and Bottom. Titania is a simpering figure whose Parmigianesque grace is very far from captivating, while Bottom is anatomically weak, as is seen in the foreshortening of the right arm and the articulation of the wrist. Every corner of the design is filled with fairies and quaint folk of every size and form, but the gaiety is killed by the murky colour, and gloomy chiaroscuro. The relegation of this work to the basement entails no serious loss upon the public.

As a colourist Fuseli has no claim to distinction. Here again there is no reference to nature, and truth, either of local colour or of tonal values is totally ignored. The greenish pallor of the *Female Head—Dream of Queen Katharine*, at South Kensington, the cold grey flesh in his Diploma work, *Thor battering the Serpent of Midgard*, or the lurid red and blue-green light on the figures which, bathed in the sickly glare of what might be a green Bengal light, in *The Fire King*, also at South Kensington, strive in vain to terrify us but only make us smile, are examples of his common sacrifice of truth to his desire to be gruesome or impressive. In the last example one is reminded of the thrilling theatrical posters of Surrey-side melodrama which brightened our youth

with their horrible figures lit by a crimson glow upon one side and a ghastly blue on the other. The anatomical exaggerations and distortions that mark Fuseli's rendering of the human form make us readily understand his complaint that Nature put him out in this respect also. It is indeed too often evident that he left her severely alone. In *The Fire King* the right arm and shoulder and the breast of the female figure upon the right are outrageously distorted, and in not one of the figures is the anatomy convincing. The unpleasant crudeness, or dinginess, as the case may be, of his colour is not invariable however. In *The Italian Count*, at the Soane Museum, the colours are rich and harmonious, the crimson of the count's coat, the warm subdued whites of his hose and of the dress of his murdered wife, telling very effectively against the deep blue-green background. But again the exaggerated despair of the pose and expression of the count degrade the picture to the level of mere sensationalism.

Fuseli did not confine himself to tragic or majestic themes, though he had a great predilection for the lofty and sublime. But in his treatment of comedy he was not more successful than in his sterner subjects. His *Beatrice Spying on Hero and Leander*, for example, is mere burlesque, as is his *Titania and Bottom*, referred to above. Whether he

tries to overwhelm us by the loftiness of his ideas, as in his illustrations of Milton, or to terrify by such hair-raising efforts as the absurd *Three Witches*, or *The Fire King*, or to charm or divert us by such pictures as the *Beatrice*, or *King Lear's Palace*, he never fails to go beyond the limits of either tragedy or comedy, and by over-emphasis, exaggeration, and lack of proportion reduces his subject at once from the sublime to the ridiculous.

His few portraits are not of sufficient interest to deserve discussion.

As a writer on art Fuseli was interesting, but his value as an art critic is not great. His judgments, sometimes full of acumen, as is shown by the fact that he was one of the earliest to appreciate the painters of the Quattrocento, were often prejudiced, and he was apt to be led away by his own impetuosity. His theory of art was based upon the belief that the conception was the important thing; it was in fact a literary, rather than an æsthetic criterion that he advocated, and, applied as he logically applied it, to his own productions, it was no doubt the principal cause of his want of success. A man of great intelligence and unflagging activity of brain, his love of theorising blinded him to practical values, and the restless impatience of his mind detracted alike from the worth of his painting and of his writings. The opinion

of Northcote, who, according to Farington, said of him “. . . a butterfly, ingenious, fanciful and amusing, but has no strength of mind — timid — capricious — vain and affected,” is one that finds no little confirmation in Fuseli's life and work.

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APPENDIX.

WORKS BY THE FOREGOING ARTISTS IN GALLERIES OPEN TO THE PUBLIC IN GREAT BRITAIN AND IRELAND.

{Owing to the fact that many Provincial Galleries issue no catalogues, and to the magnitude of the task of consulting all that are published, this list does not claim to be exhaustive.)

LONDON : NATIONAL GALLERY.

Zuccarelli :

(i) *Landscape* : " *The Gate with a Round Tower.*"*

(ii) *Pastoral landscape.**

* Not at present shown to the public.

Zoffany :

(i) *Portrait of Thomas Gainsborough.*

(ii) *Family Group.*

NATIONAL PORTRAIT GALLERY.

Angelica Kauffman :

(i) *Self-portrait.*

(ii) *Portrait of John Palmer.*

(iii) *Portrait of Benjamin West, P.R.A.*

(*Rome, 1763—Drawing.*)

J. F. Rigaud :

Portraits of Three English Artists (Sir Joshua Reynolds, Sir William Chambers, and Joseph Wilton—1782).

Zoffany :

(i) *Portrait of Sir Elijah Impey.*

(ii) *Portrait of Constantine John Phipps, 2nd Baron Mulgrave.*

(iii) *Self-portrait.*

(iv) *A portrait of Tiberius Cavallo, F.R.S., is tentatively attributed to Zoffany. It approximates very closely to his manner and treatment.*

TATE GALLERY.

Fuseli :

(i) "*Titania and Bottom*" (for Boydell's *Shakespeare**).

(ii) "*The Debutante*" (Watercolour).

* Not shown to the public.

de Louthembourg :

Lake Scene in Cumberland ; Evening (1792).

VICTORIA AND ALBERT MUSEUM.

Bartolozzi :

"*Venus Reclining*" (Watercolour).

Fuseli :

(i) *Head of Female* (*Dream of Queen Katharine*?).

(ii) *Henry VIII., Act iv., Sc. ii., Shakespeare.*

(iii) *Portion of Figure representing "The Dream of Queen Katharine."*

(iv) *Another do.*

(v) "*The Fire King.*"

(vi) *Three watercolours.*

Cipriani :

Eleven watercolours.

Angelica Kauffman :

(i) *Portrait of Emma Hart, Lady Hamilton* (Naples, 1796).

(ii) *A Sleeping Nymph and Shepherd.*

(iii) *Nymph Drawing Bow on Swan.*

(iv) *Sketch of classical figures.*

(v) *Three watercolours.*

de Louthembourg :

(i) *Sea Piece.*

(ii) "*The Last Man.*"

- (iii) *The Falls of the Rhine at Schaffhausen.*
- (iv) *Landscape with Figures and Castle.*
- (v) *Landscape : " The Travellers."*
- (vi) *David Garrick as " Don John " in his adaptation of " The Chances," by Beaumont and Fletcher.*
- (vii) *Four watercolours.*

Dominic Serres :
Two watercolours.

Zuccarelli :
Four watercolours.

ROYAL ACADEMY (DIPLOMA GALLERY).

Cipriani :
Design for Diploma.

Fuseli :
" Thor battering the Serpent of Midgard."

Angelica Kauffman :
Four ovals in ceiling of Vestibule : " Composition," " Invention," " Design," " Colouring."

de Louthembourg :
Landscape with Cattle and Figures.

J. F. Rigaud :
" Samson and Delilah."

Dominic Serres :
Shipping.

SIR JOHN SOANE MUSEUM.

Fuseli :
" The Italian Count."

Zuccarelli :
Landscape with Figures.

Zucchi :
Two Drawings of Ruins.

DULWICH.

de Loutherbourg :

- (i) *Landscape with Cattle.*
- (ii) *Landscape with Cattle and Figures.*

Zuccarelli :

- (i) *Bacchanals.*
- (ii) *Cattle and Figures near a Fountain.*
- (iii) *Landscape.*

GREENWICH HOSPITAL.

de Loutherbourg :

- (i) *Defeat of the Spanish Armada, 1588.*
- (ii) *Lord Howe's Victory, 1st June, 1794.*

Dominic Serres :

- (i) *Admiral Barrington beating off the French at St. Lucia, 15th Dec., 1778.*
- (ii) *King Henry VIII. in the Harry-Grace-à-Dieu sailing to Calais, 1520.*
- (iii) *Sir Edward Hughes' Third Action with M. de Suffrein, off Negapatam, July 6th, 1782.*
- (iv) *Capture of the " Duc de Chartres " by the " Bellona," Capt. The Hon. Samuel Barrington, 18th Aug., 1747.*
- (v) *Capture of the " Comte de St. Florentine " by the " Achilles," Capt. The Hon. Samuel Barrington, 4th April, 1759.*
- (vi) *French Fire Ships defeated by Admiral Sir Charles Saunders, Quebec, 28th June, 1759.*
- (vii) *Second Attempt to destroy the English Fleet at Quebec, 28th July, 1759.*
- (viii) *Vice-Admiral Watson's Squadron at the Battle of Chandanagur.*

Zoffany :

- Death of Capt. James Cook, at Owyhee, 14th Feb., 1779.*

BARNARD CASTLE : BOWES MUSEUM.

Cipriani :

" Venus Sleeping."

BELFAST : PUBLIC ART GALLERY.

Fuseli :

Ten watercolours—figure subjects.

BIRMINGHAM : CITY ART GALLERY.

Cipriani :

Drawings.

de Loutherbourg :

(i) *" The Milkmaid."*(ii) *" The Smugglers "* (Watercolour).

Dominic Serres :

Craigmillar Castle, near Edinburgh (Water-colour).

BRIGHTON : MUNICIPAL GALLERY.

Fuseli :

Scene from " The Tempest."

Zoffany :

Portrait of Dr. Richard Russell.

Zuccarelli :

Two " Italian Landscapes."

BRISTOL : MUNICIPAL GALLERY.

de Loutherbourg :

Cutting out of the French Corvette " La Chevette "
by English Sailors, July 1st, 1801 (1802).

CAMBRIDGE : FITZWILLIAM MUSEUM.

Zuccarelli :

(i) *Landscape with Madonna and Child and*
Angels.(ii) *Italian Landscape.*

- (iii) *Landscape with Figures.*
- (iv) *Death of a Stag.*

Zucchi :

- (i) *Three " Ruins with Figures."*
- (ii) *Ruins near Rome with Figures.*
- (iii) *" Marcus Curtius leaping into the Gulf."*

CARDIFF : NATIONAL MUSEUM OF WALES.

de Loutherbourg :

View of Snowdon (Watercolour).

DERBY : CORPORATION ART GALLERY.

de Loutherbourg :

River Scene, with Cattle.

DUBLIN : NATIONAL GALLERY OF IRELAND.

Angelica Kauffman :

- (i) *Portrait of Miss Monroe.*
- (ii) *Henry Loftus, Earl of Ely, and Family, and Angelica herself.*
- (iii) *Edmund Burke in conversation with Charles James Fox.*
- (iv) *Portrait of Joseph Hickley (Ascribed to Angelica).*

de Loutherbourg :

Storm at entrance of a Mediterranean Port
(1768).

Zoffany :

Portrait of Charles Macklin in the part of Shylock.

GLASGOW : MUNICIPAL GALLERY.

Zoffany :

A Family Party : " The Minuet."

Zuccarelli :

- (i) *Classical Landscape* : " *Diana and Actæon.*"
- (ii) *Landscape and Figures.*
- (iii) *Landscape with Figures*—said to be *Louis XV. and Mme. de Montespan.*
- (iv.) *Pastoral Landscape.*
- (v) *Landscape with Figures and Cattle.*
- (vi) *Italian Landscape.*

HAMPTON COURT.

Zuccarelli :

Landscape.

LEICESTER : CORPORATION ART GALLERY.

de Louthembourg :

River Scene with Ferry Boat.

LIVERPOOL : WALKER ART GALLERY.

Fuseli :

- (i) " *Ædipus and his Daughter.*"
- (ii) " *The Blind Milton.*"
- (iii) " *The Young Milton.*"

MANCHESTER : CITY ART GALLERY.

Angelica Kauffman :

Portrait of the Artist.

MANCHESTER : WHITWORTH INSTITUTE.

de Louthembourg :

" *Off the Coast.*"

Dominic Serres :

" *In the Downs.*"

NEWCASTLE-UPON-TYNE : LAING ART GALLERY.

Angelica Kauffman :

(i) "*Alexander the Great presenting Hephæstion to the Daughter of Darius.*"(ii) *Portrait of Sir Robert Johnstone Eden.*

NOTTINGHAM : CITY ART GALLERY.

Cipriani :

Drawing (Design for a Medallion).

Fuseli :

Three Drawings.

Angelica Kauffman :

(i) "*Mouline.*"(ii) *Three Drawings.*

de Louthembourg :

View of Snowdon with the Castle of Dolbadarn from Llanberis (1787).

Zuccarelli :

River Scene with Peasants.

OXFORD : ASHMOLEAN MUSEUM.

de Louthembourg :

"The Herdsman greeting the Apparition of the Angel announcing the Birth of Christ."

J. F. Rigaud :

Portrait of Two of the Artist's Children.

Zoffany :

Two oil sketches for "David Garrick as Abel Drugger."

READING : CORPORATION ART GALLERY.

Zuccarelli :

Two Landscapes with Figures.

YORK : CITY ART GALLERY.

Cipriani :

*Portrait of John Flaxman, R.A., as a youth
working in his Studio (Watercolour).*

de Loutherbouurg :

Coast Scene : " The Wreckers."

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